

4
Mus. Th.

1697

- 2

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Bayer. Staatsbibliothek

Mus. Th. 4
1697

Leichtfassliche Singschule,

in welcher die möglichst frühzeitige Verbindung des Taktes mit dem Gesange nach einer neuen, schnell zum Ziele führenden Methode gelehrt wird.

Für den Unterricht im regulären Gesange in Markt- und Landschulen, sowie für den Privat-Unterricht bearbeitet

von

Johann Belles.

Praktischer Theil.

Eigenthum des Kainz'schen Schulartikel-Verlags in Kothel.

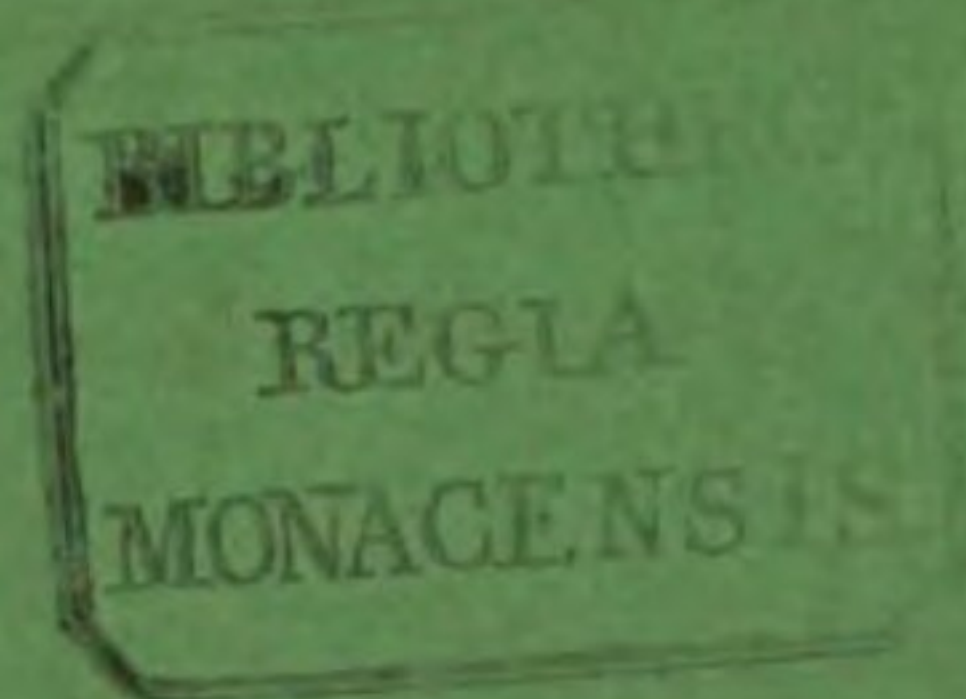
Druck von Dr. C. Wolf & Sohn in München.

24

Mus. Th.
697

4⁰

Welles.



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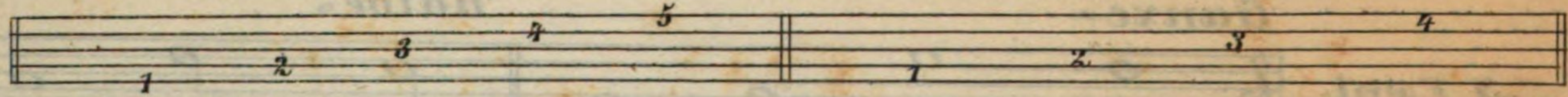
1.

Notenplan.

Linien.

Zwischenräume.

1.
Eæmpel.



Platz der Noten.

2. Eæpl:



2 u 3.

Namen der Singtöne.

3. Eæpl: C, D, E, F, G, A, H = H, A, G, F, E, D, C.

4.

G = Schlüssel.

4. Eæpl:



Erweiterte Plätze u. Namen der Noten.

5. Eæpl:



6. Eæpl:

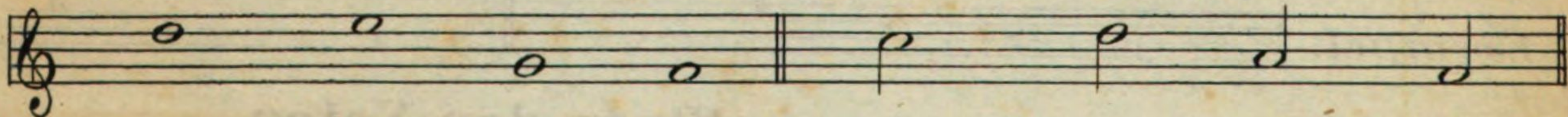


Gestalt der Noten.

Ganze =

Halbe =

7. *Eæpl:*



Viertel=

Achtel=



Sechzehntel =

32 gerl

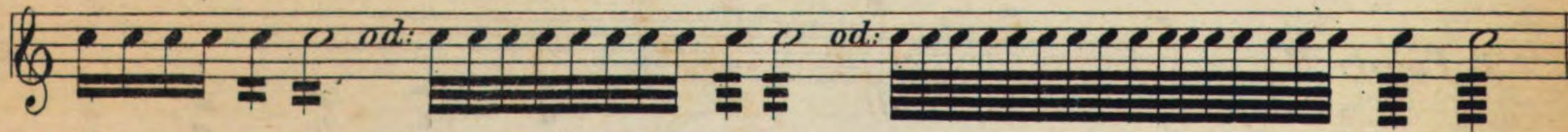
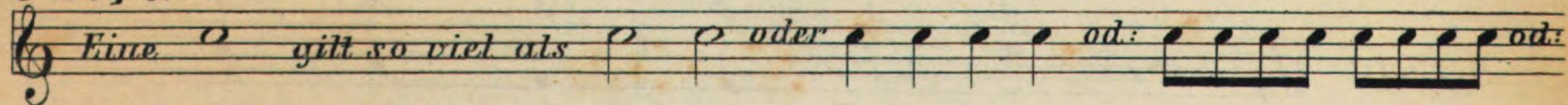


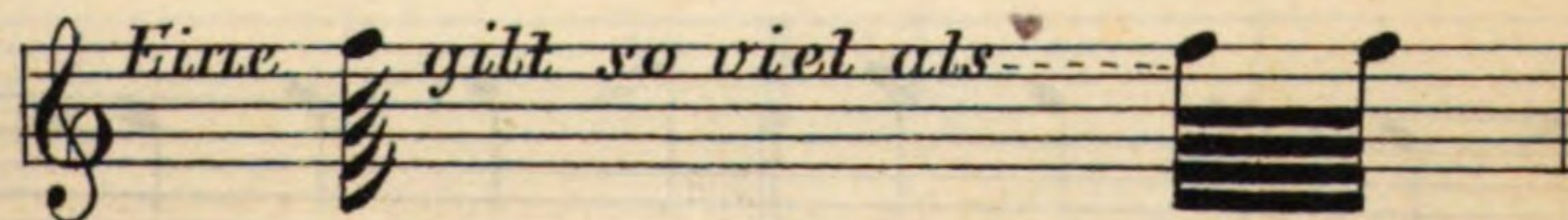
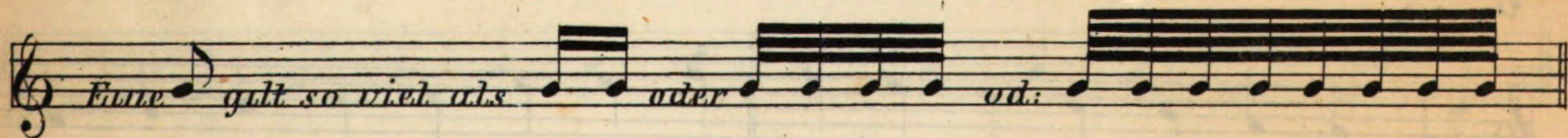
64. gerl.

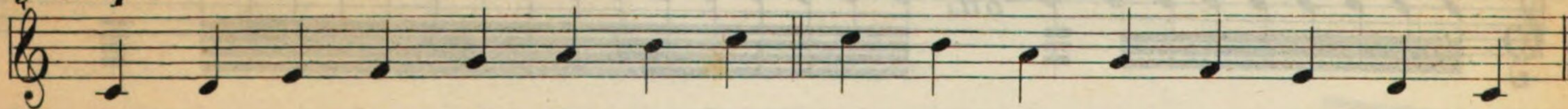


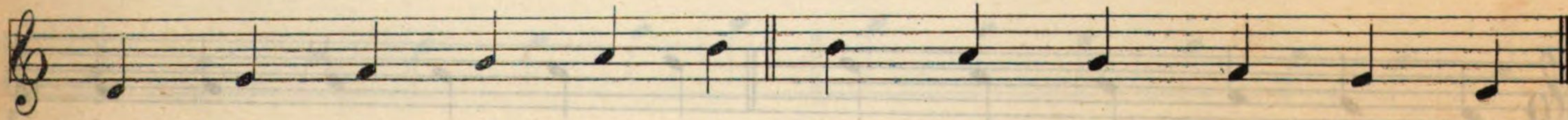
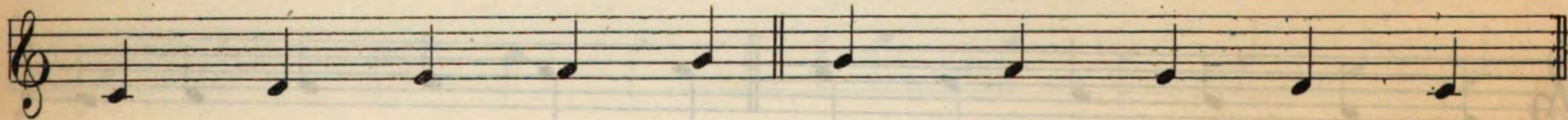
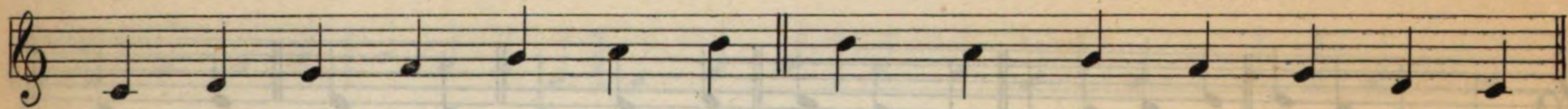
Werth der Noten.

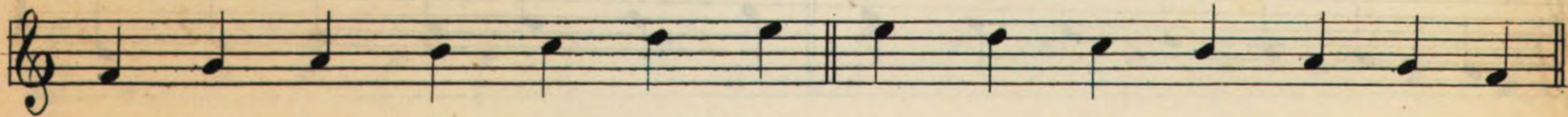
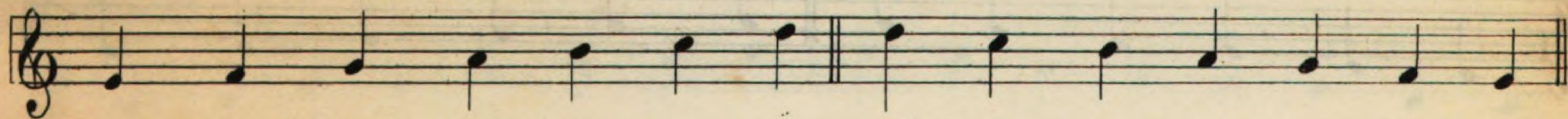
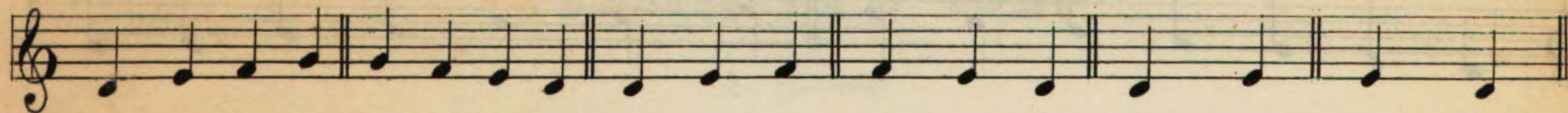
8. *Eæpl:*

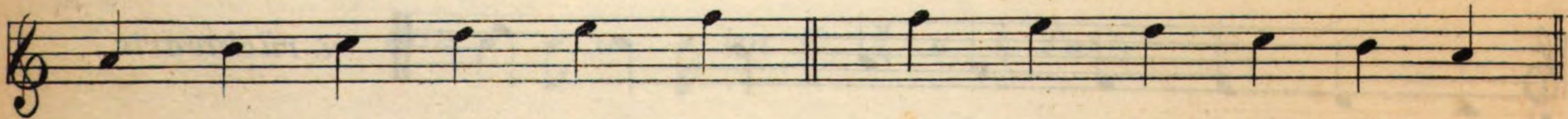
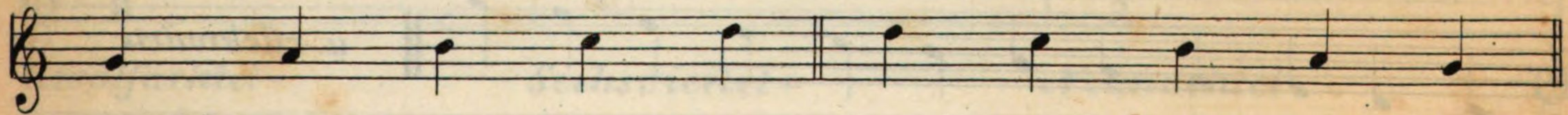
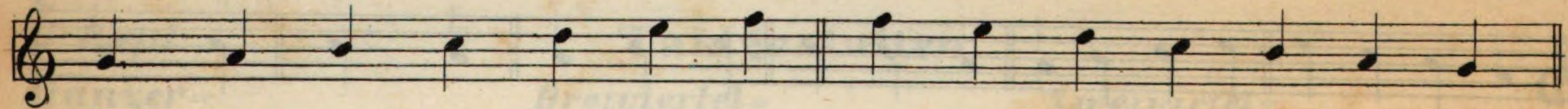
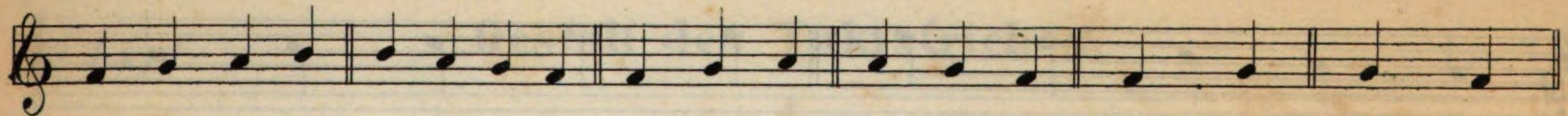


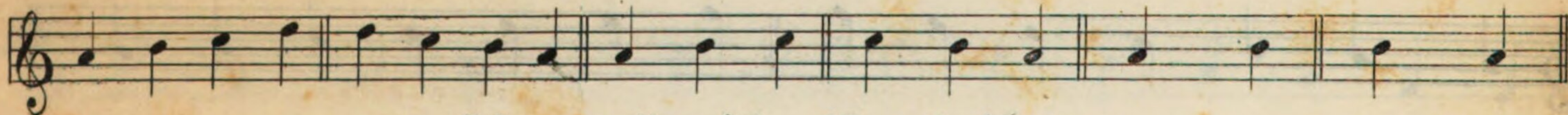
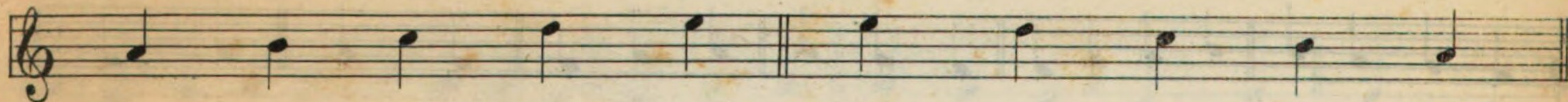


Tonleitern u. zwar*a. ganze.**9. Expl:*





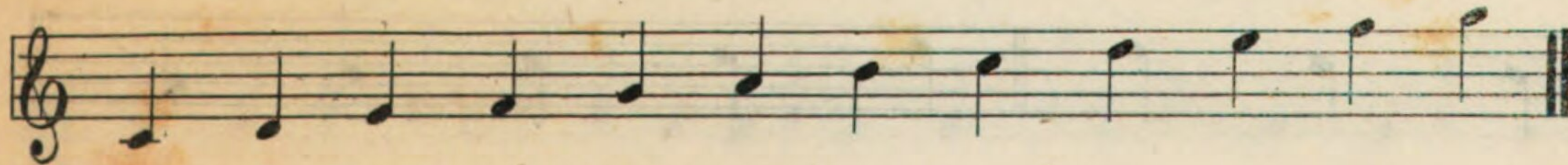




c. übermässige Tonleitern.



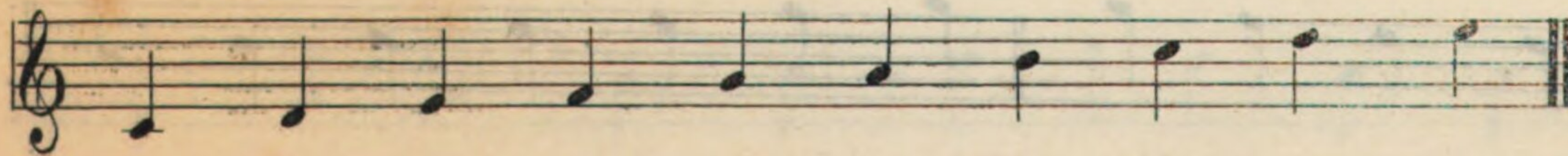
u. rückwärts.



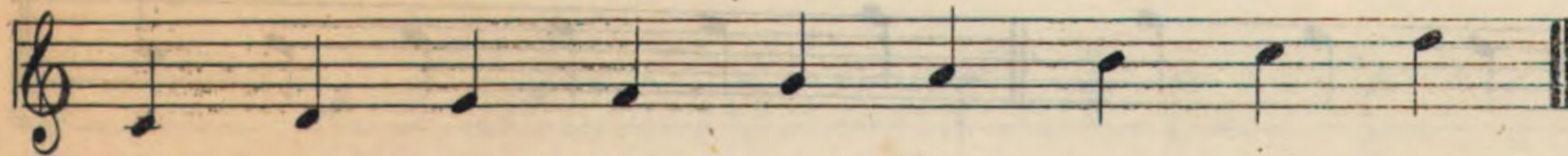
u. rückwärts.



u. rückwärts.



u. rückwärts.

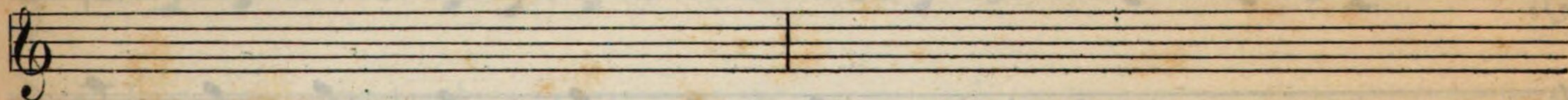


u. rückwärts.

6.

Gestalt des Taktstriches.

10. Exepl:



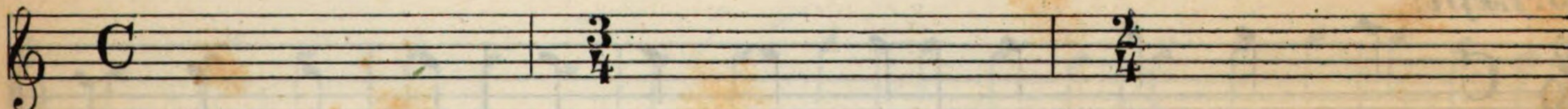
11. Exepl:

Taktgestalten.

Ganzer =

Dreiviertel =

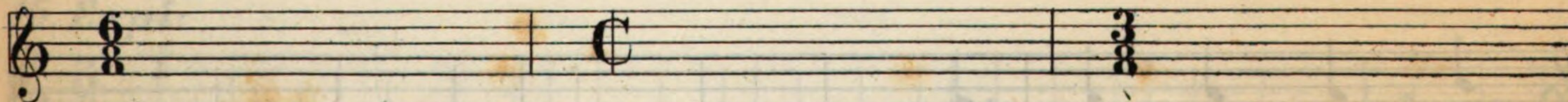
zweiviertel =



Sechssachtel =

Allabreve =

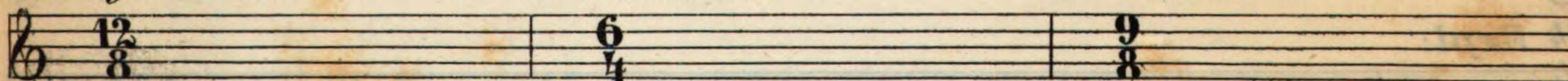
Dreiaachtel =



zwölfachtel =

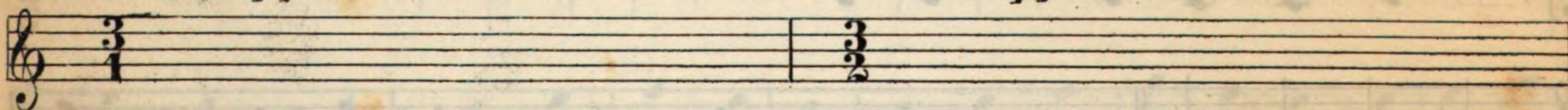
Sechsviertel =

Neunachtel =



Ganzer Trippel =

Halber Trippel-Takt.



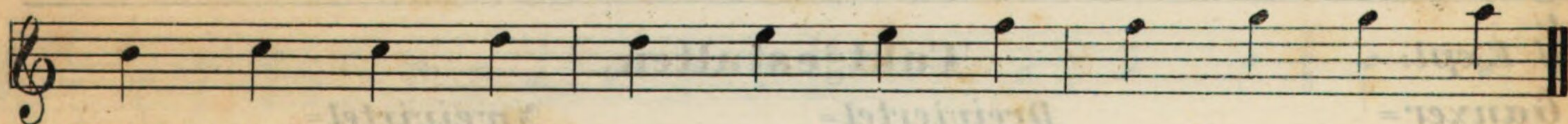
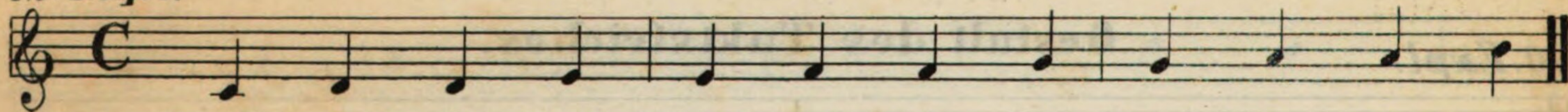
7.

Vermischte Tonleitern.

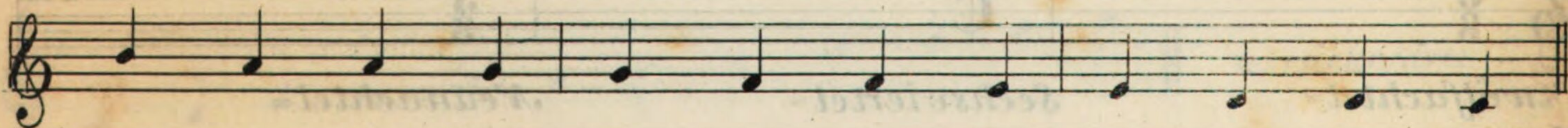
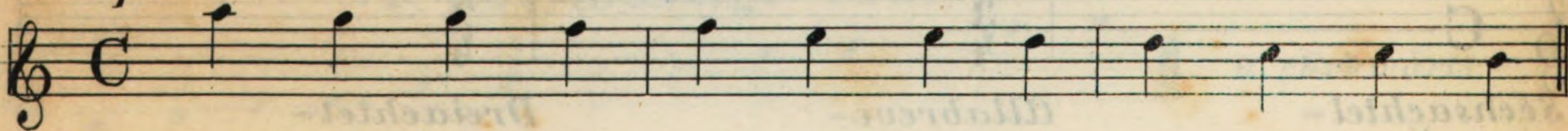
mit  u:  im C, $\frac{3}{4}$ u: $\frac{2}{4}$ Takt.

10.

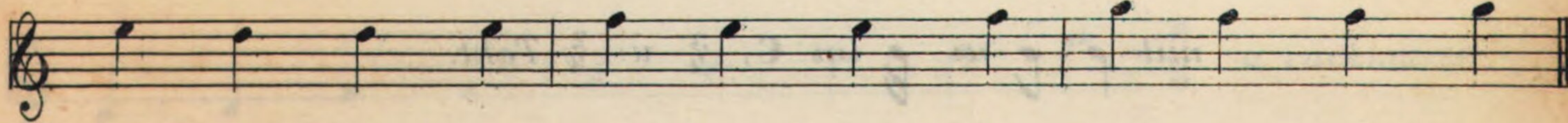
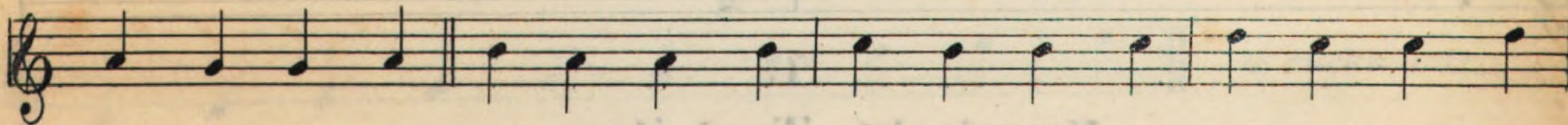
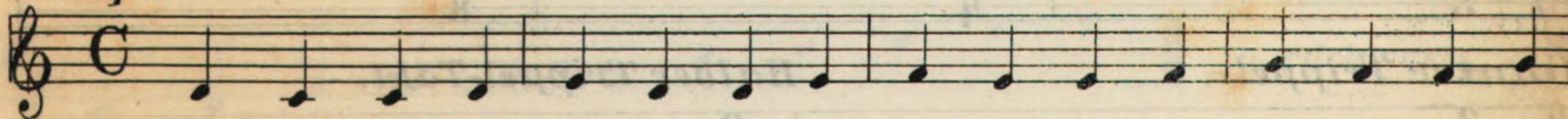
12. Eæpl:



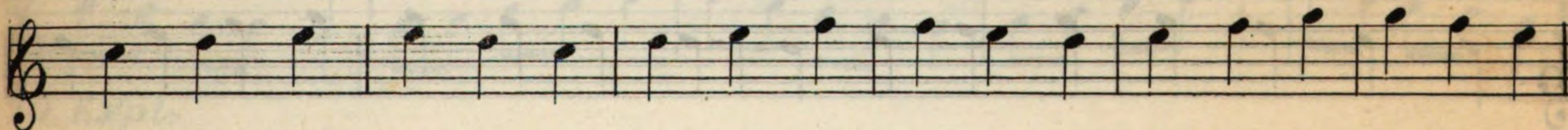
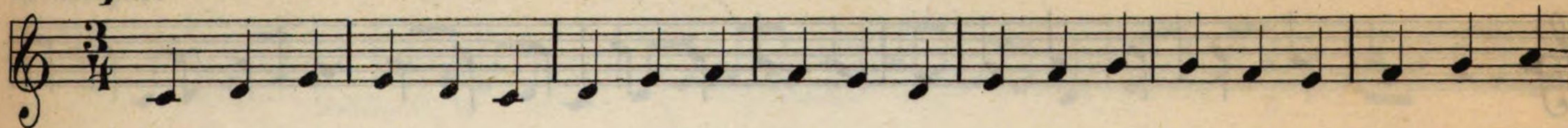
13. Eæpl:



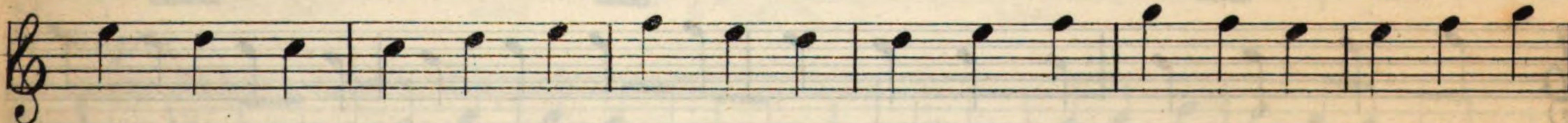
14. Eæpl:



15. Expl:

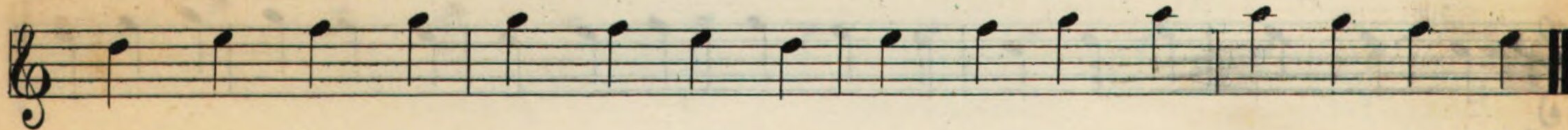
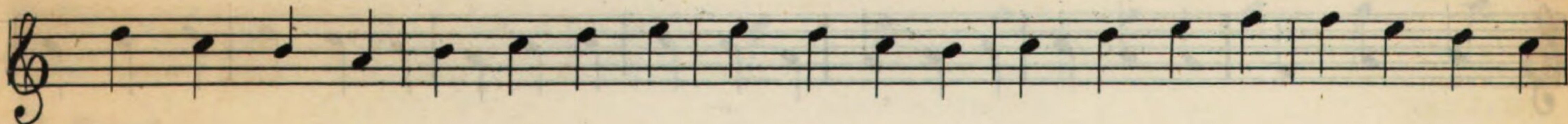
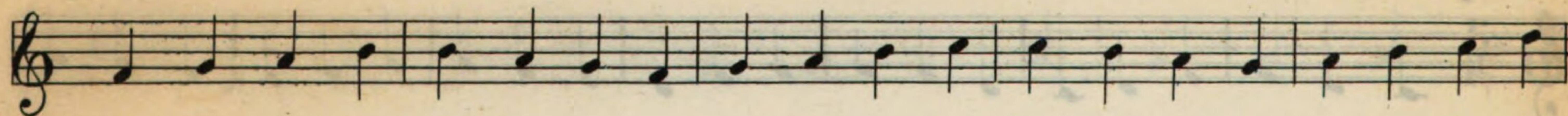


16. *Eæpl:*

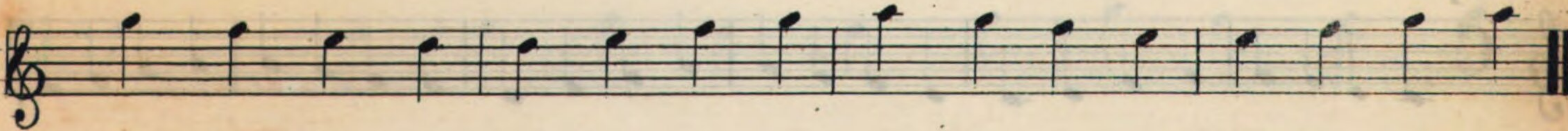
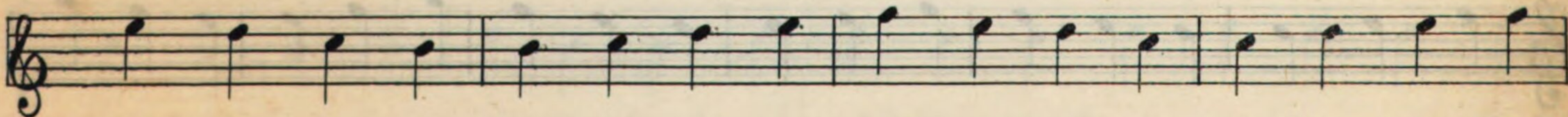
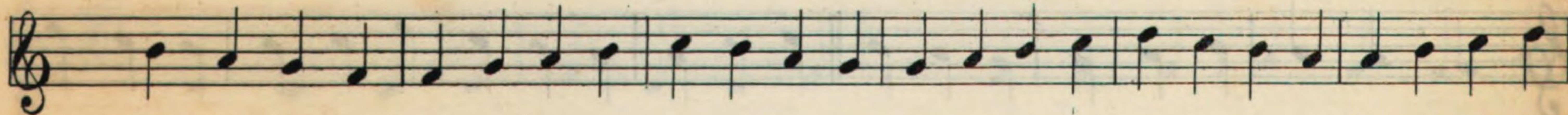
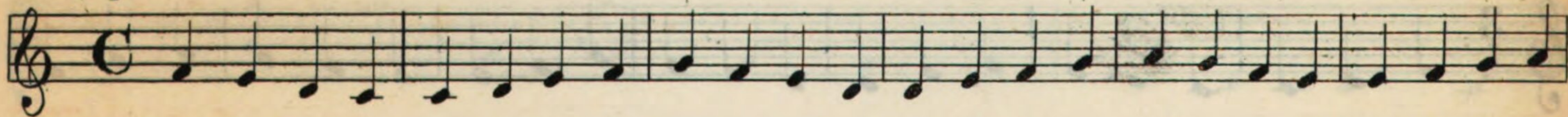


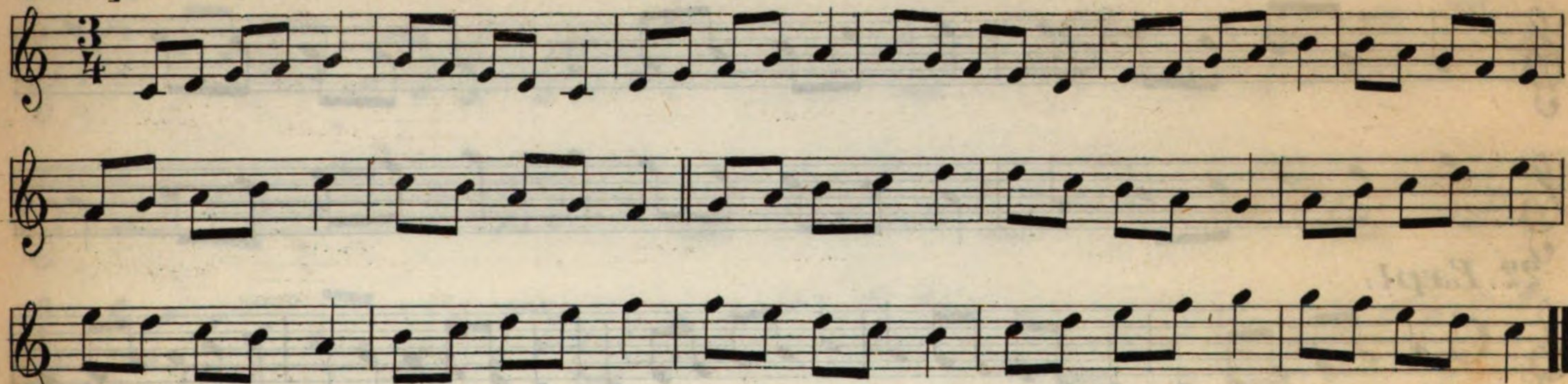
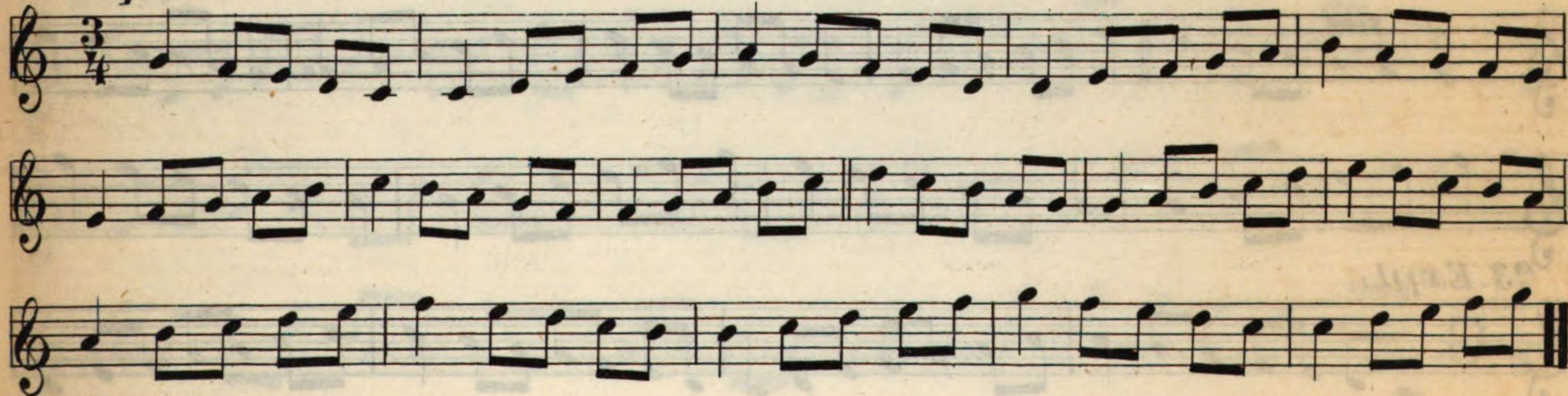
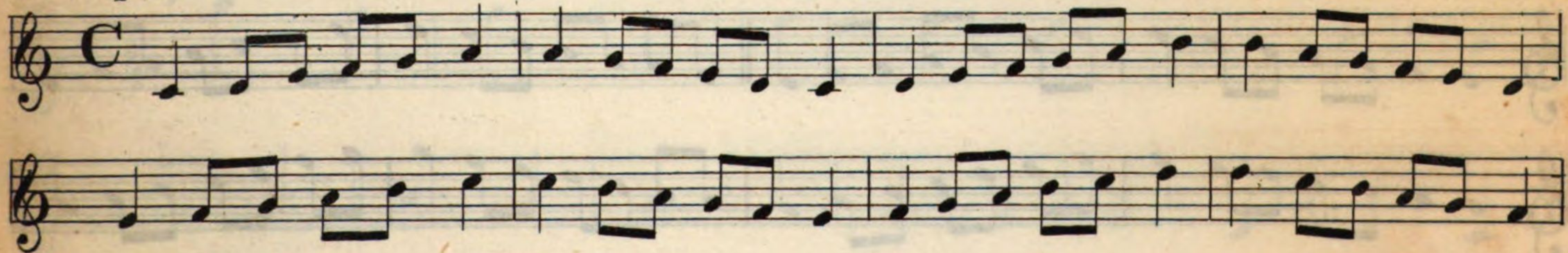
17. Expl:

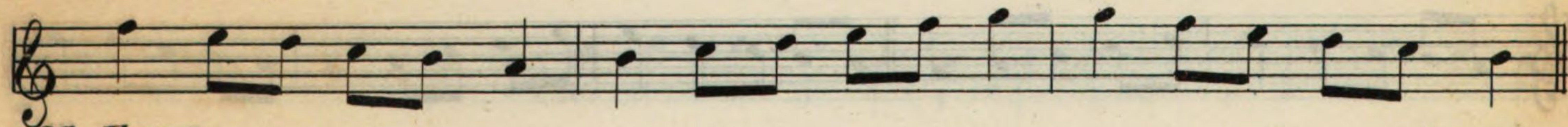
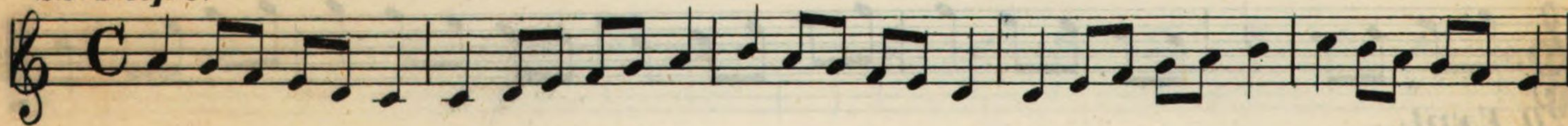




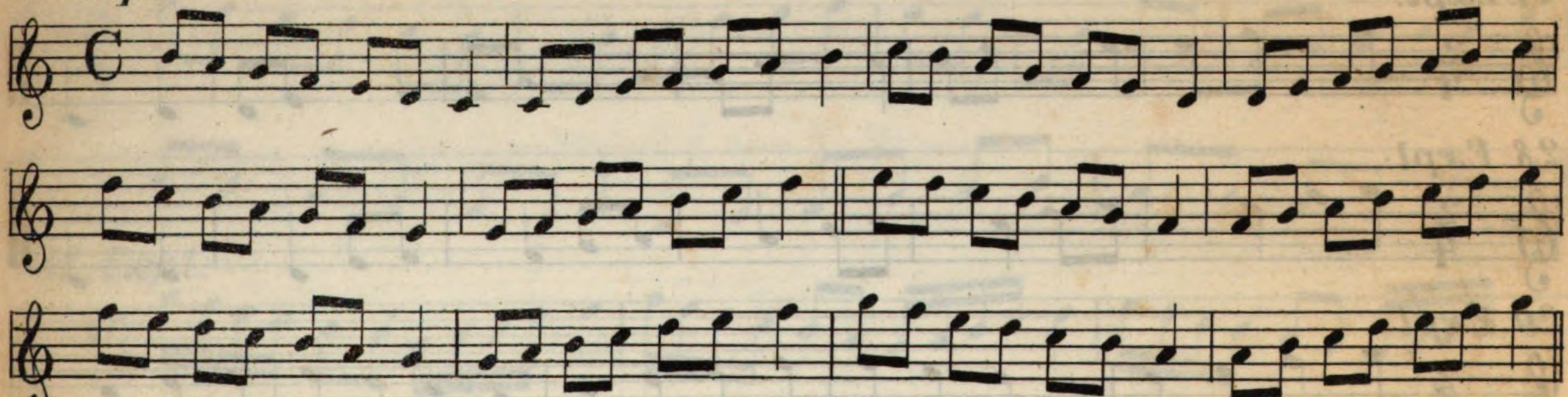
18. Exepl:



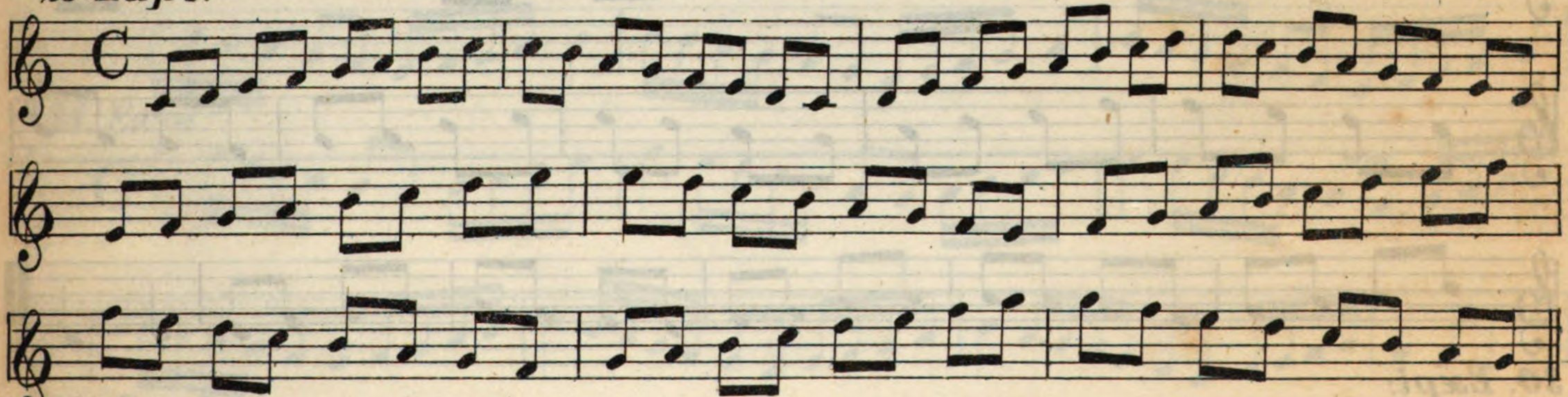
19. *Eæpl:*20. *Eæpl:*21. *Eæpl:*

*22. Exmpl:**23. Exmpl:*

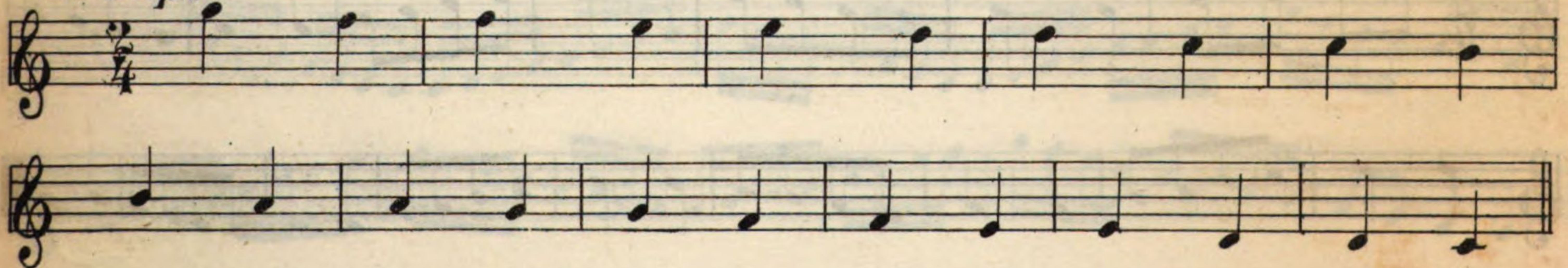
24. Eæpl:



25. Eæpl:

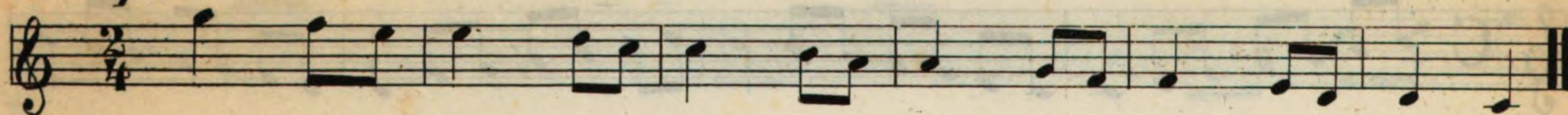


26. Eæpl:

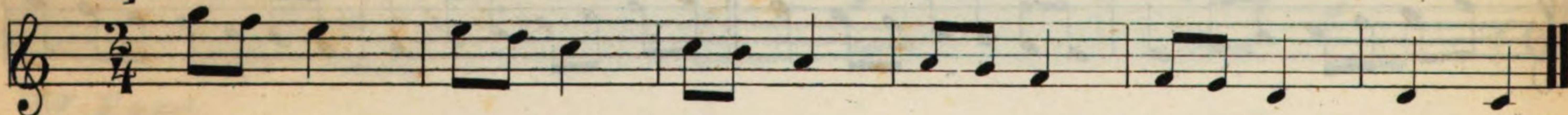


16.

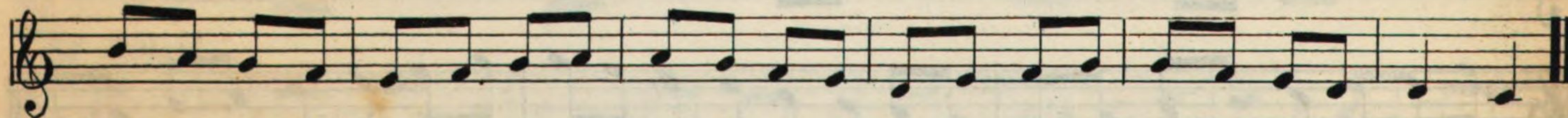
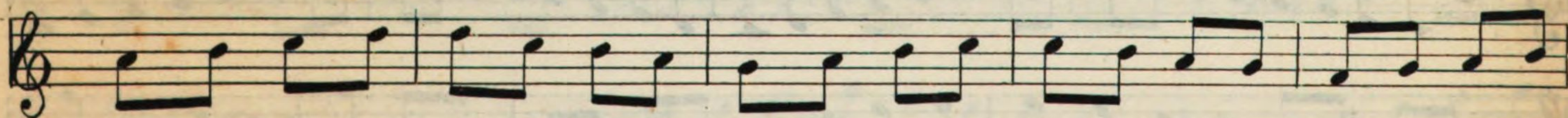
27. Eæpl:



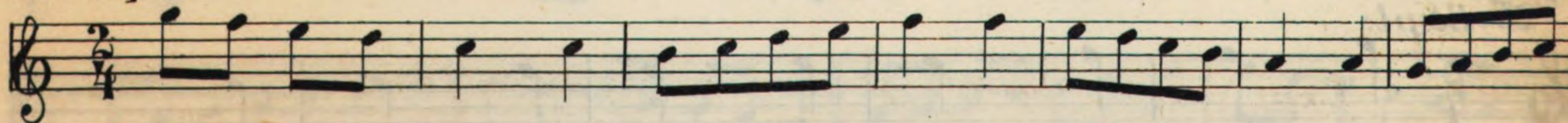
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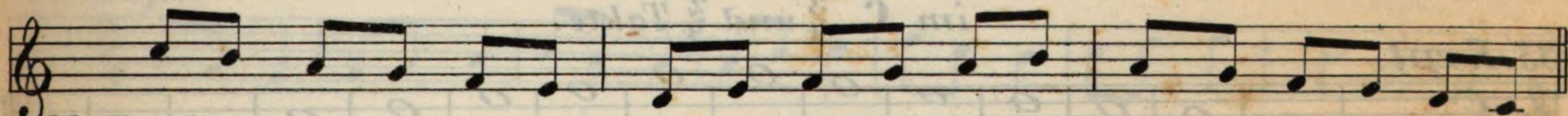
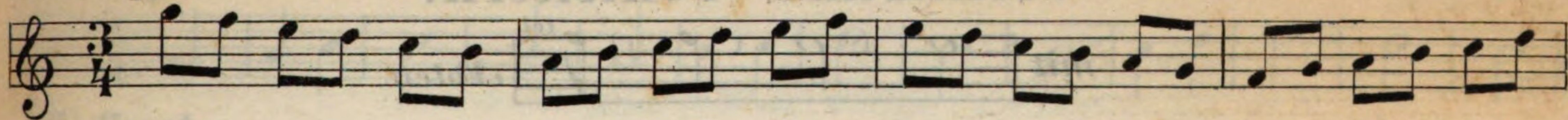
29. Eæpl:



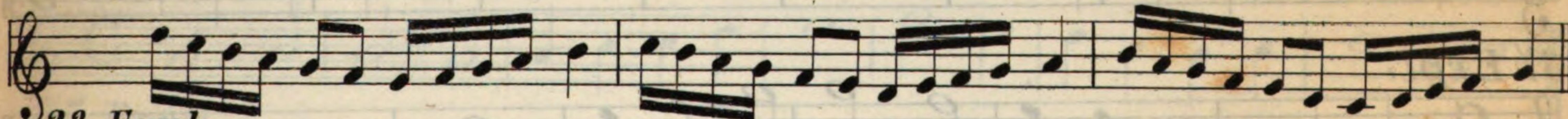
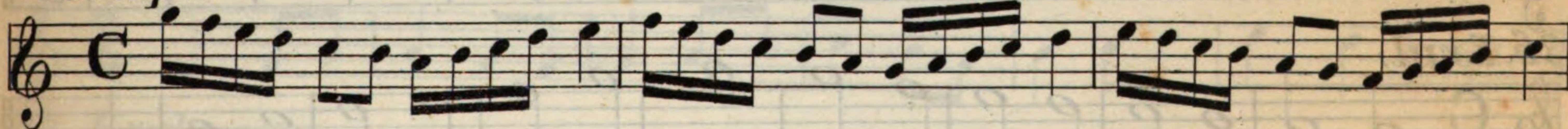
30. Eæpl:



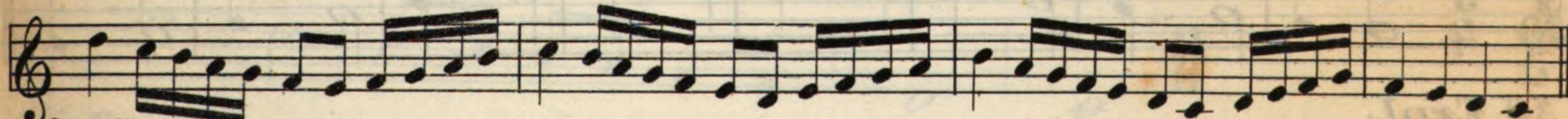
31. Expl:



32. Expl:



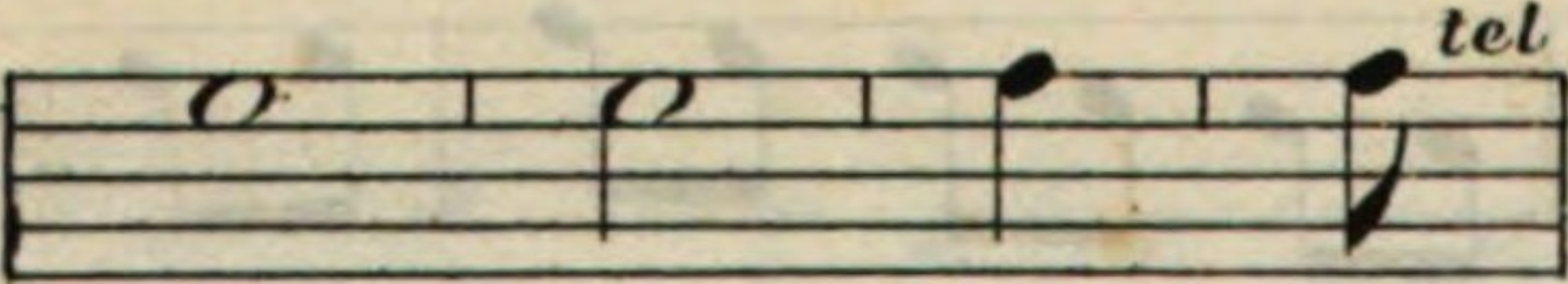
33. Expl:



34. Expl:

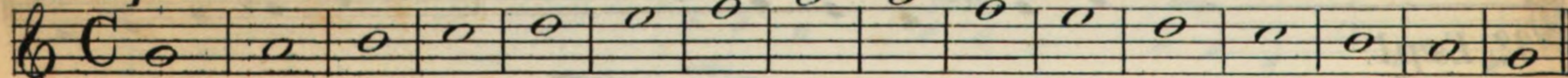


Vermischte Tonleitern.

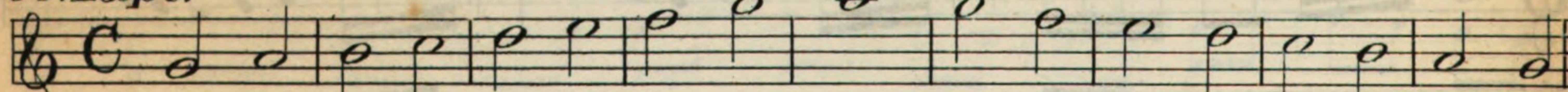
mit  Noten

im C, $\frac{3}{4}$ und $\frac{2}{4}$ Takte.

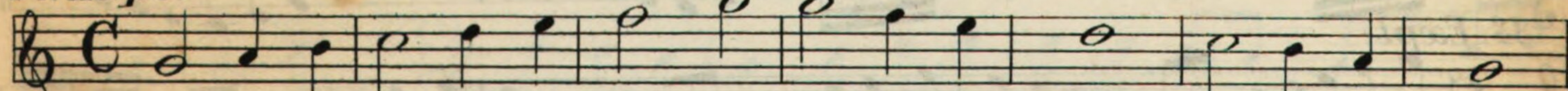
35. Exapl:



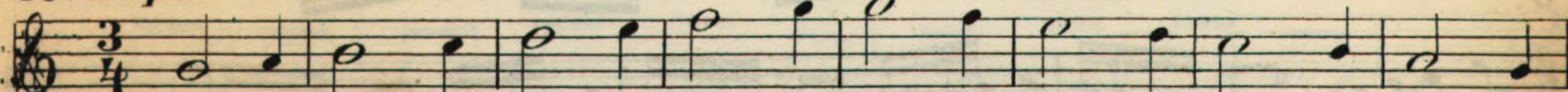
36. Exapl:



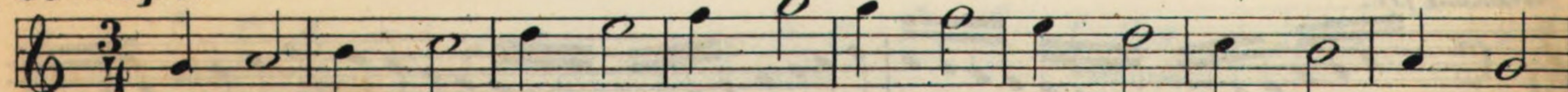
37. Exapl:



38. Exapl:



39. Exapl:



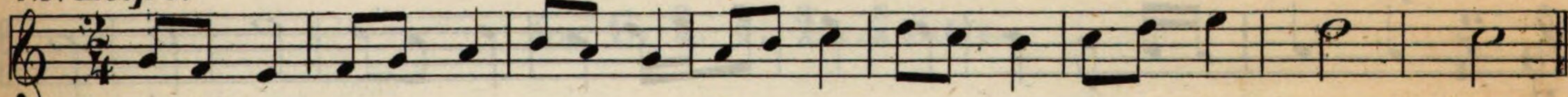
40. Exapl:



41. Eæpl:



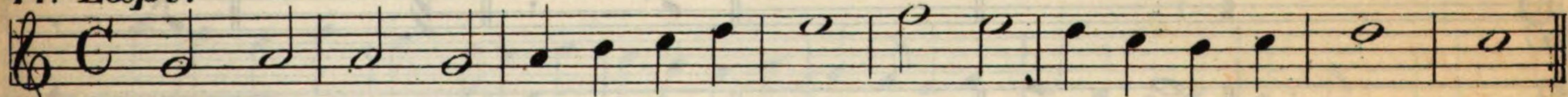
42. Eæpl:



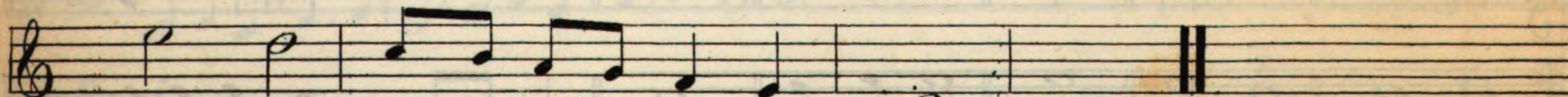
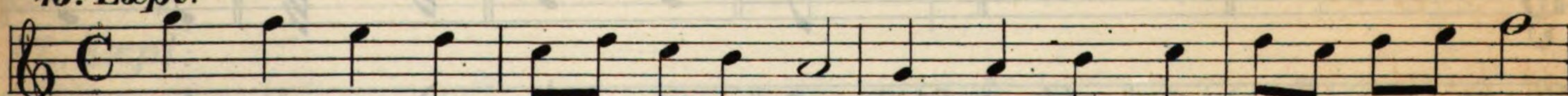
43. Eæpl:



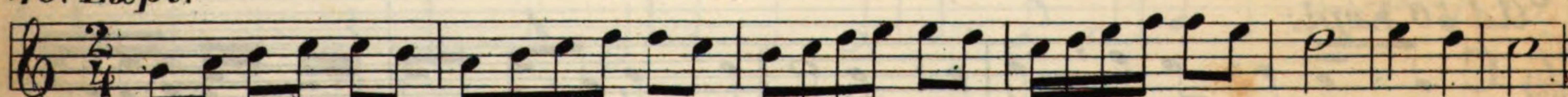
44. Eæpl:



45. Eæpl:



46. Eæpl:



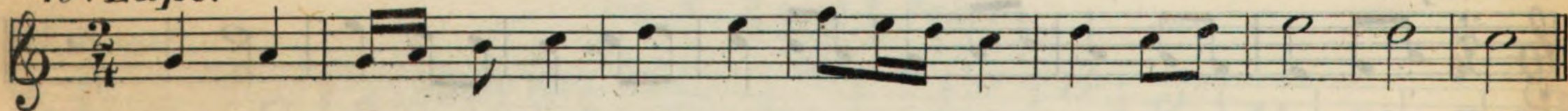
47. Eæpl:



48. Eæpl:

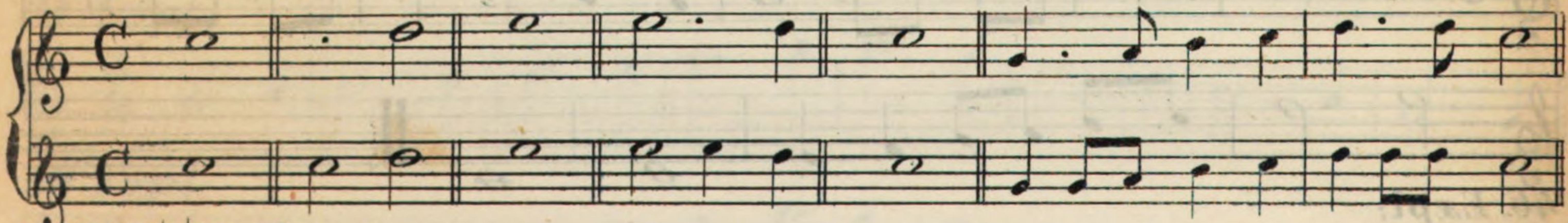
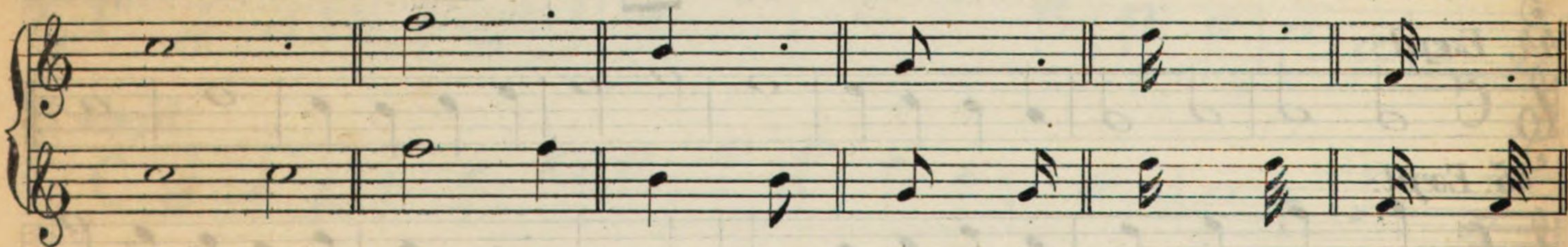


49. Eæpl:

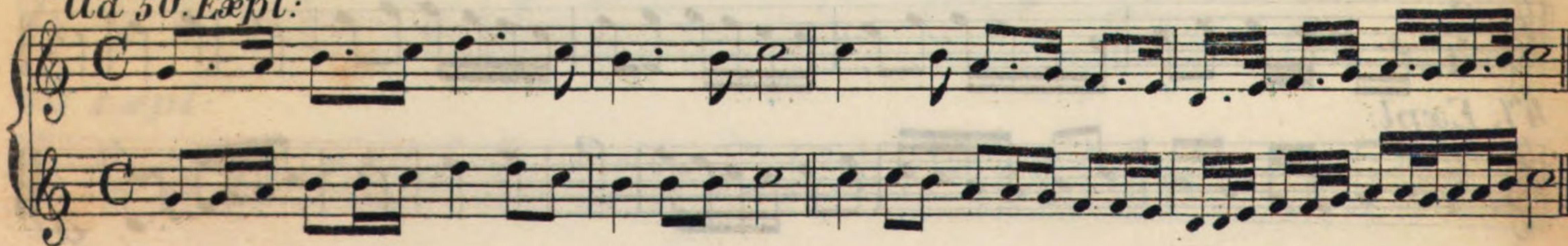


8.

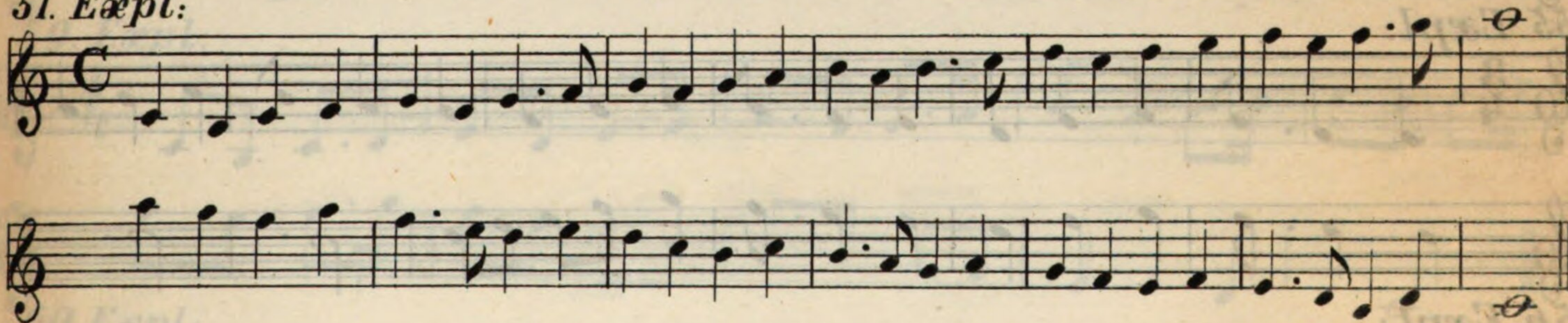
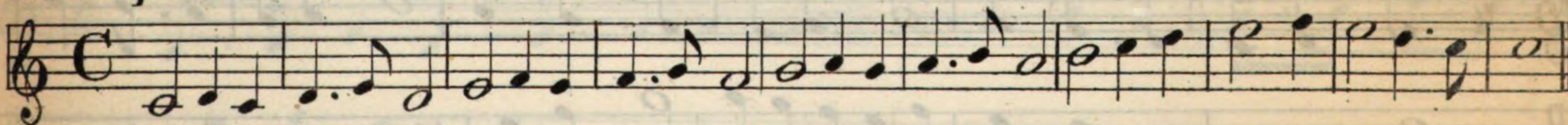
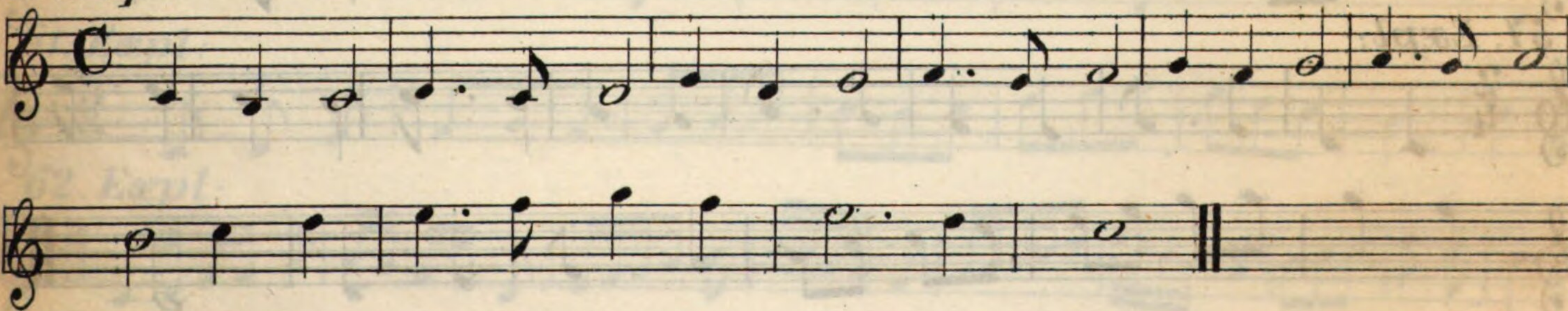
50. Eæpl:

Werth der Punkte.

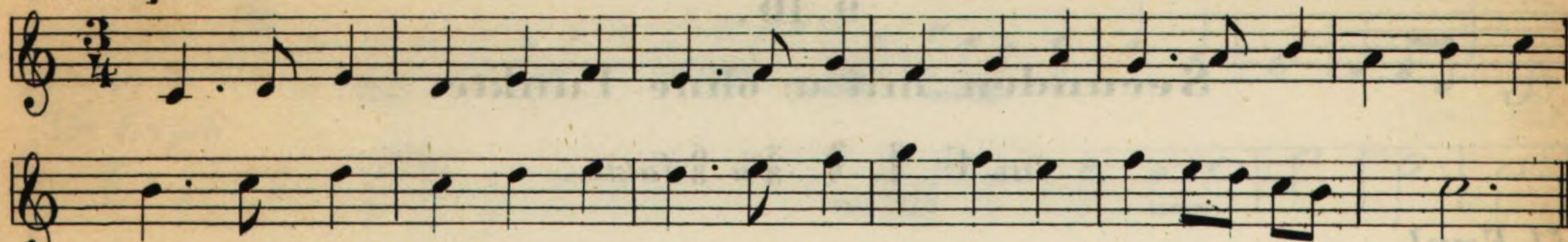
Ad 50. Eæpl:



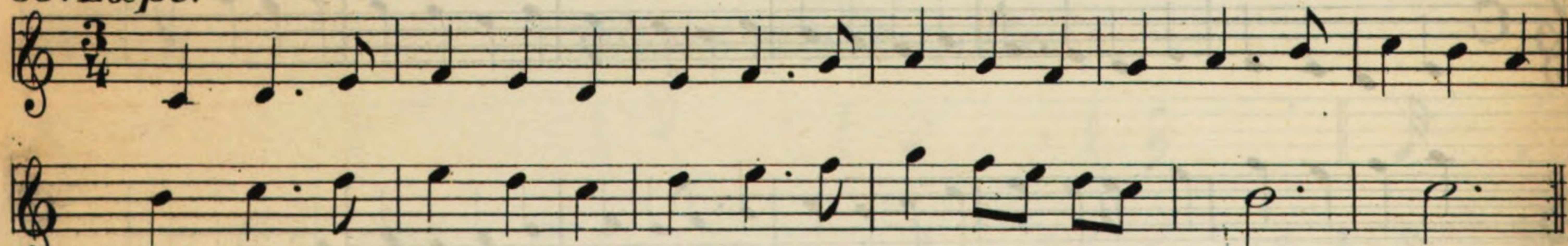
9, 10.

Secunden mit u: ohne Punkte.*im C, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{8}$ u. $\frac{6}{8}$ Takte.***51. Eæpl:****52. Eæpl:****53. Eæpl:**

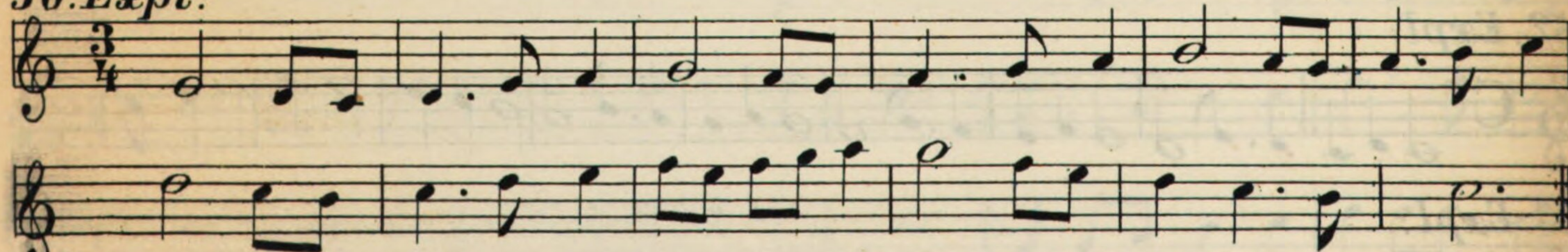
54. Eæpl:



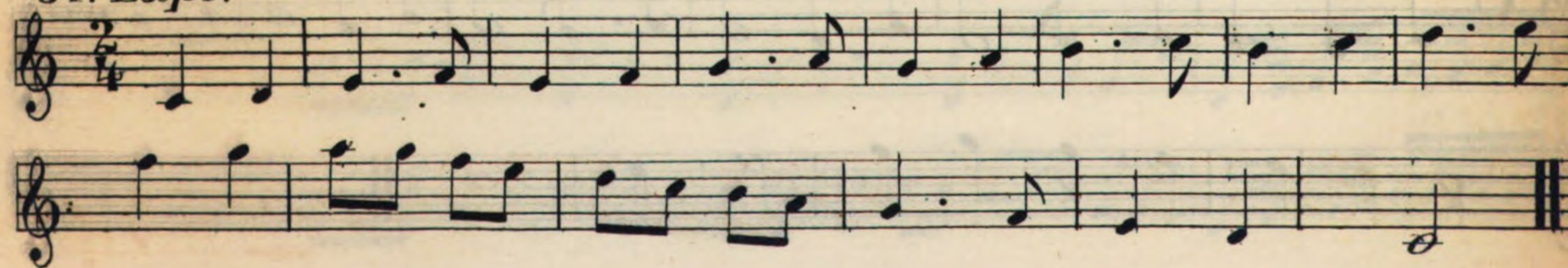
55. Eæpl:



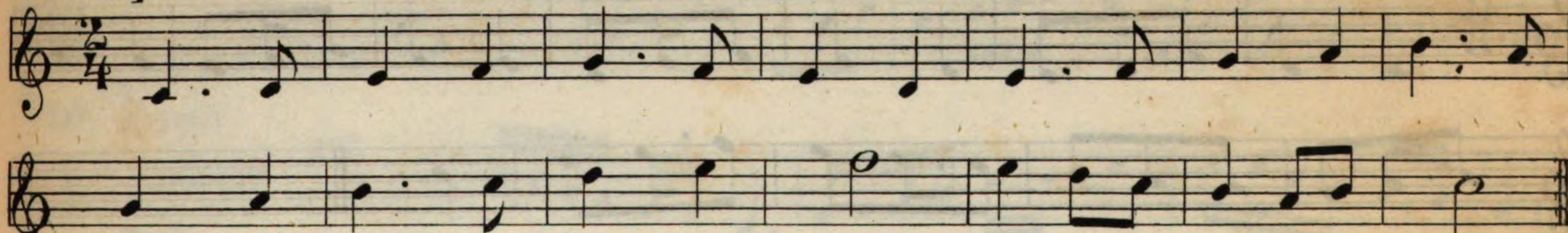
56. Eæpl:



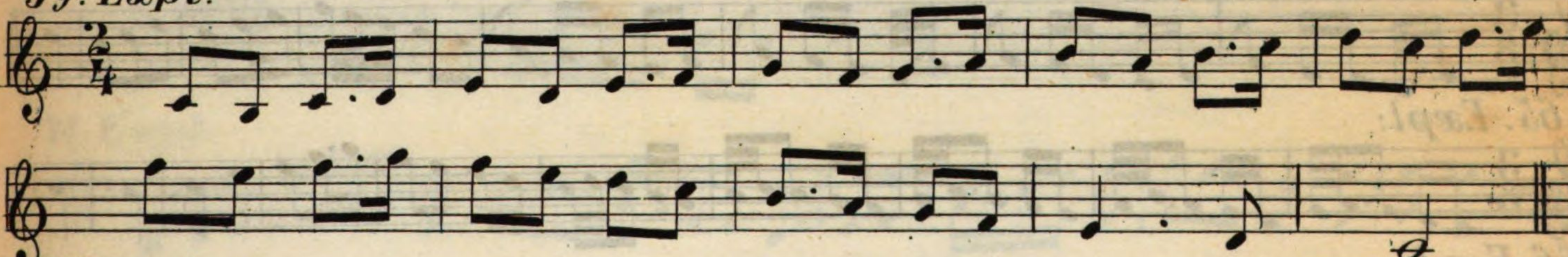
57. Eæpl:



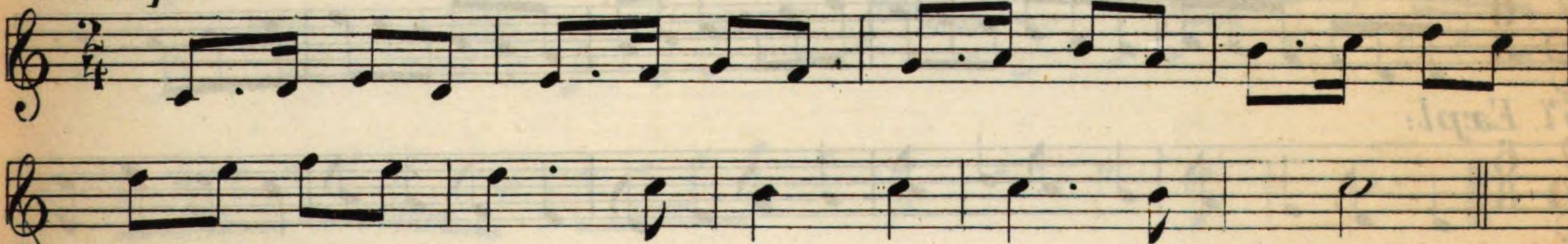
58. Eæpl:



59. Eæpl:



60. Eæpl:

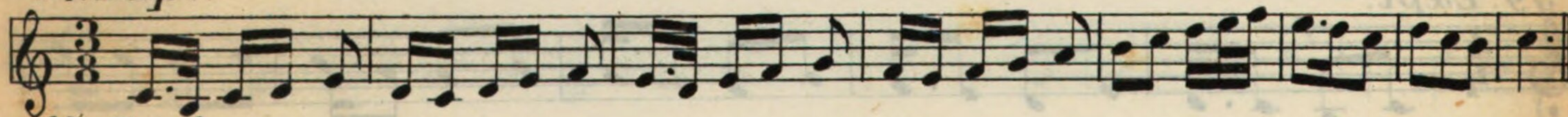
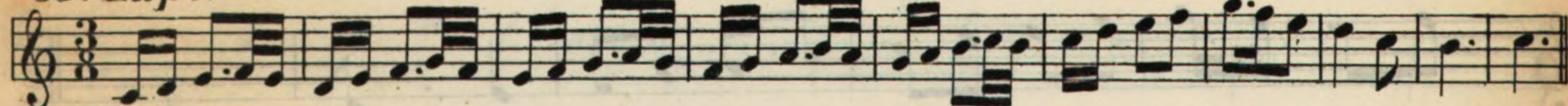
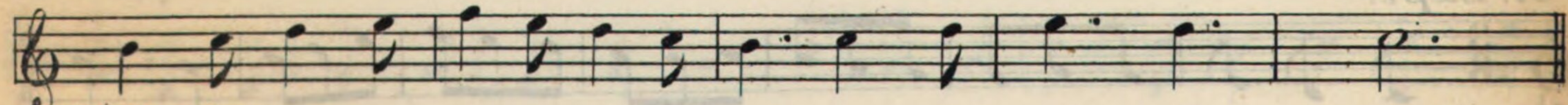
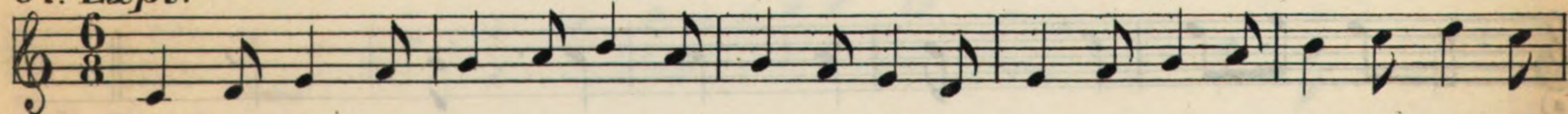


61. Eæpl:



62. Eæpl:

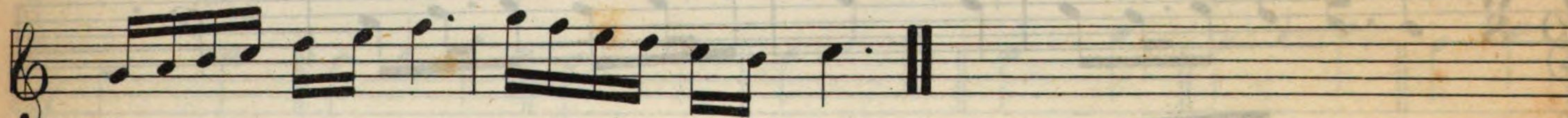
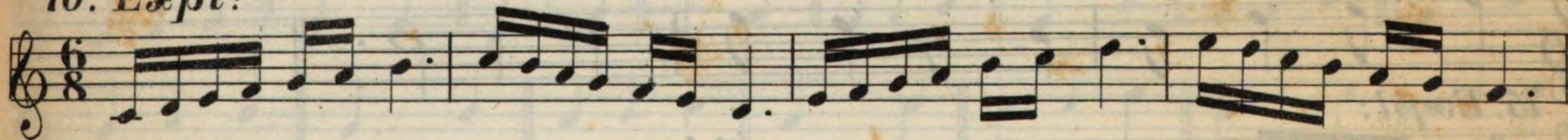


63. *Eæpl:*64. *Eæpl:*65. *Eæpl:*66. *Eæpl:*67. *Eæpl:*68. *Eæpl:*

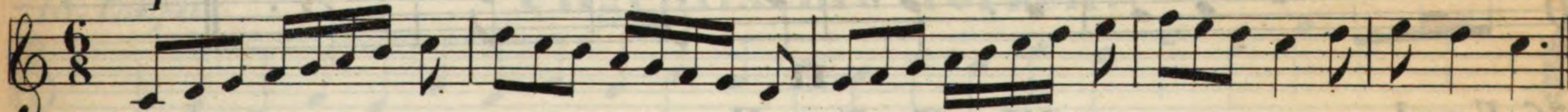
69. Eæpl:



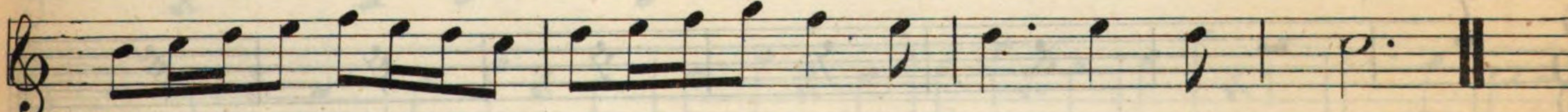
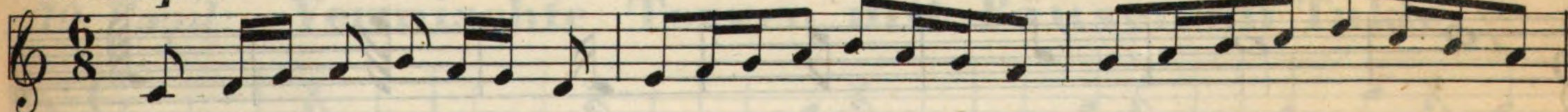
70. Eæpl:



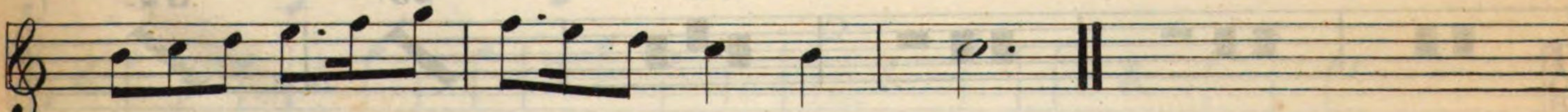
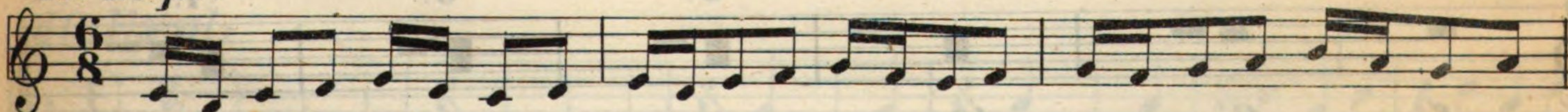
71. Eæpl:



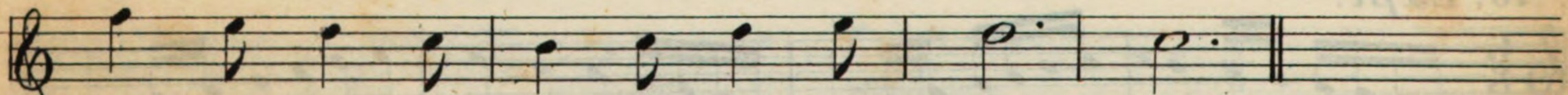
72. Eæpl:



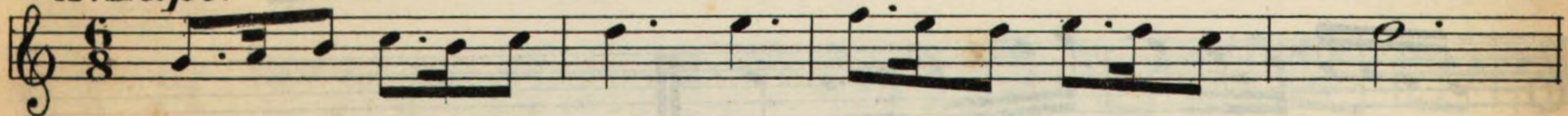
73. Eæpl:



74. Exmpl:



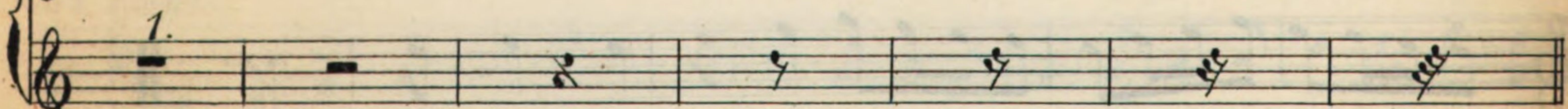
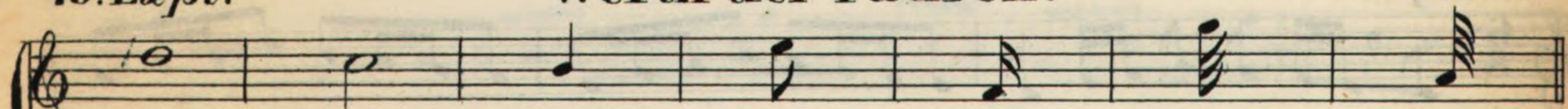
75. Exmpl:



11.

76. Exmpl:

Werth der Pausen.



2.

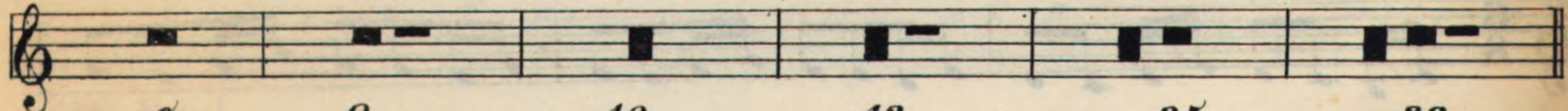
3.

4.

5.

6.

7.



8.

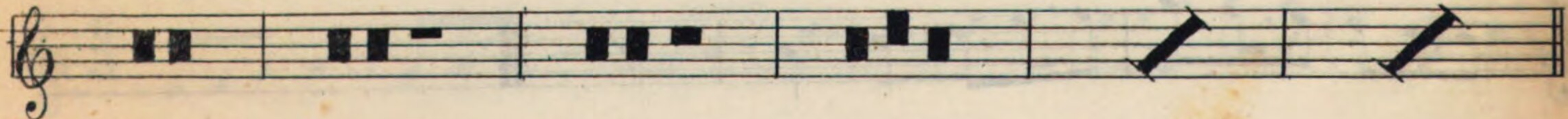
9.

10.

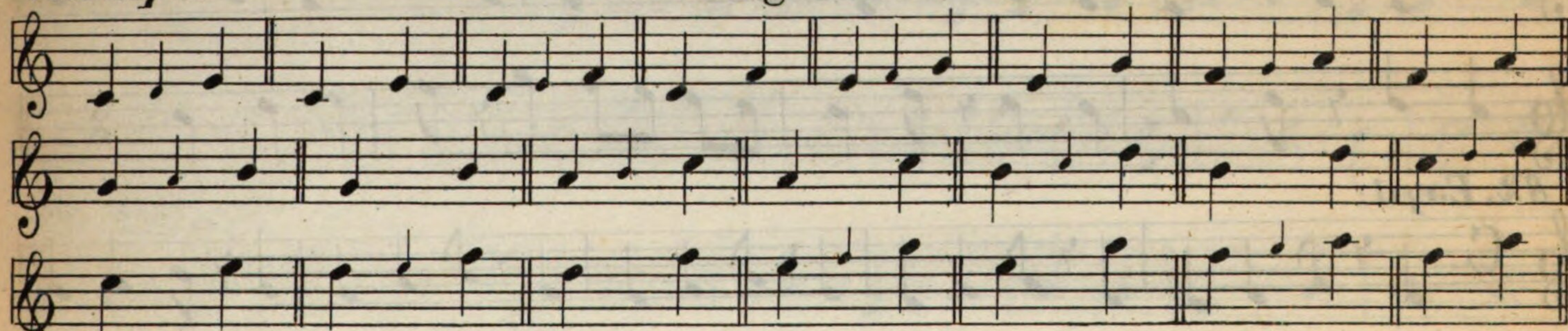
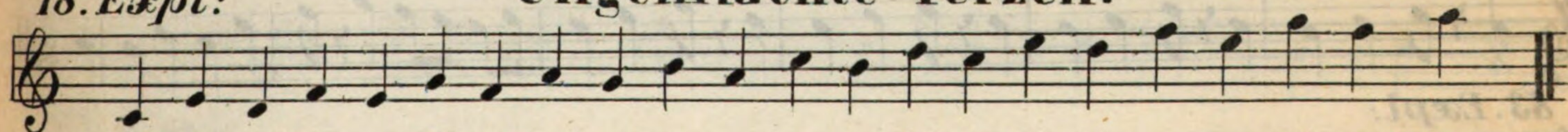
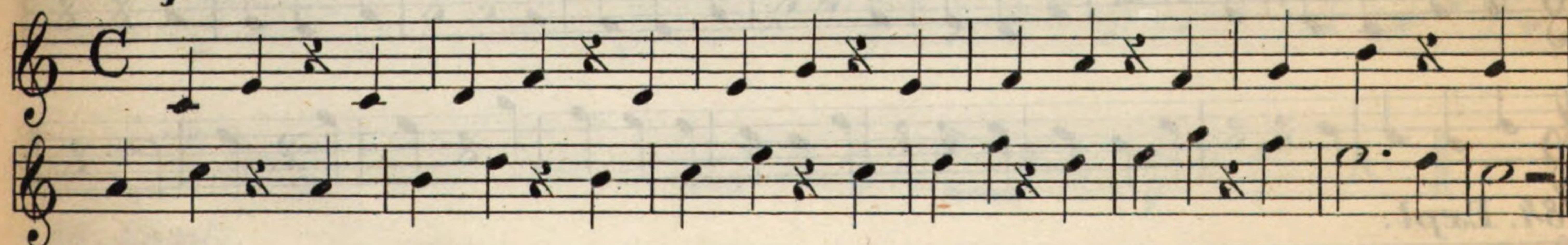
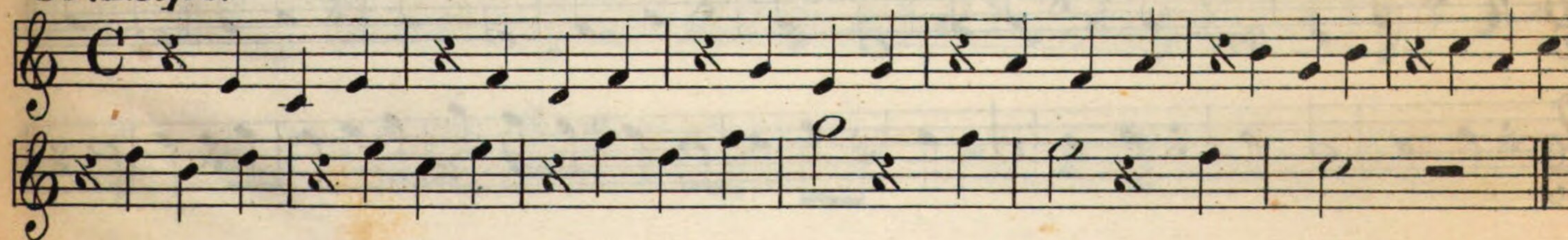
12.

25.

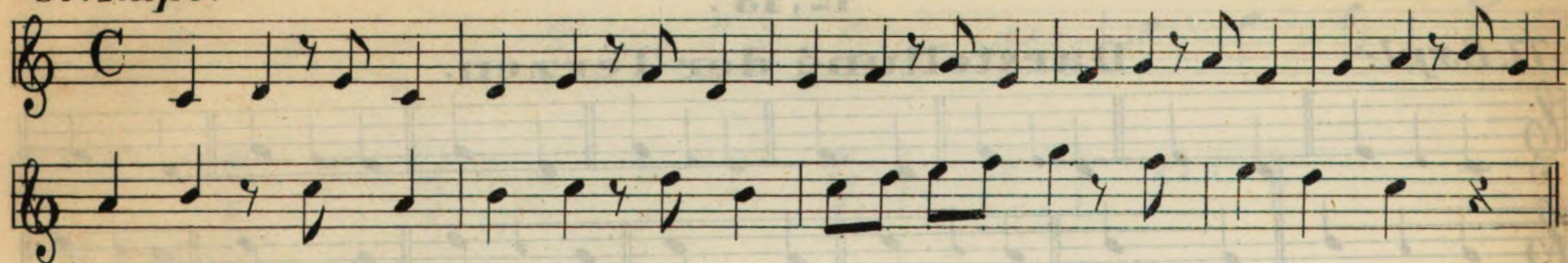
32.



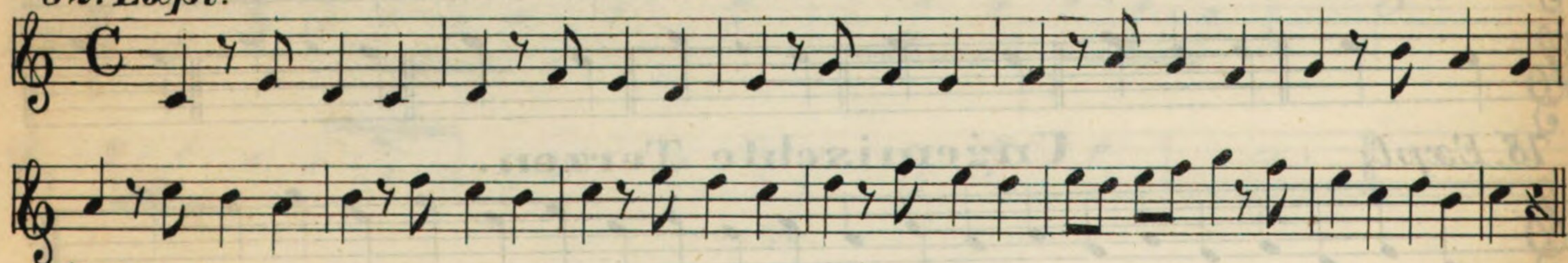
12, 13.

77. *Eæpl:***Darstellung der Terzen.**78. *Eæpl:***Ungemischte Terzen.**79. *Eæpl:* **Vermischte Terzen mit Pausen im Takte.**80. *Eæpl:*

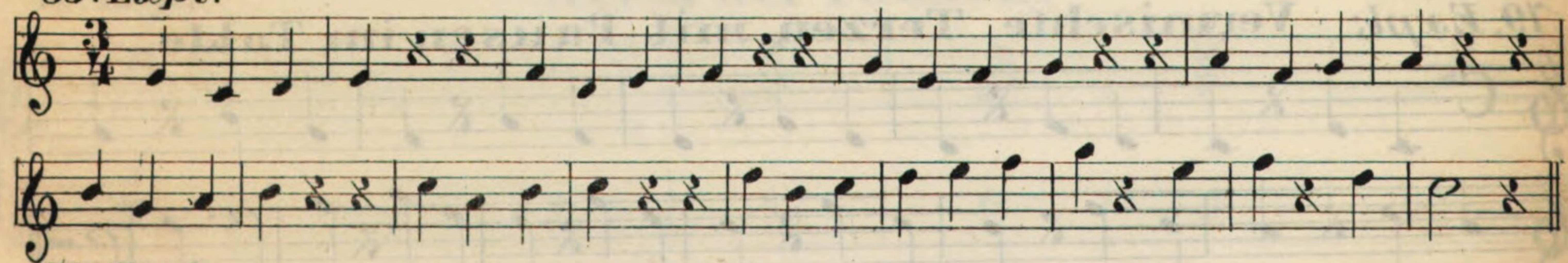
²⁸81. *Eæpl:*



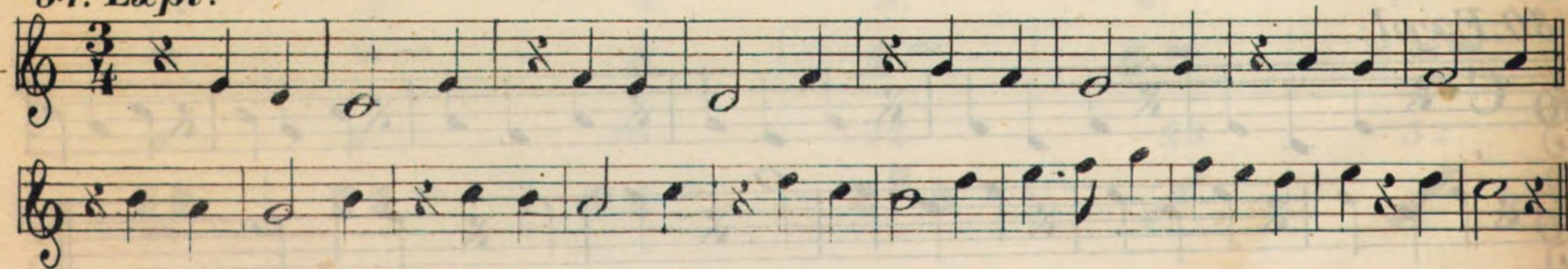
82. *Eæpl:*



83. *Eæpl:*

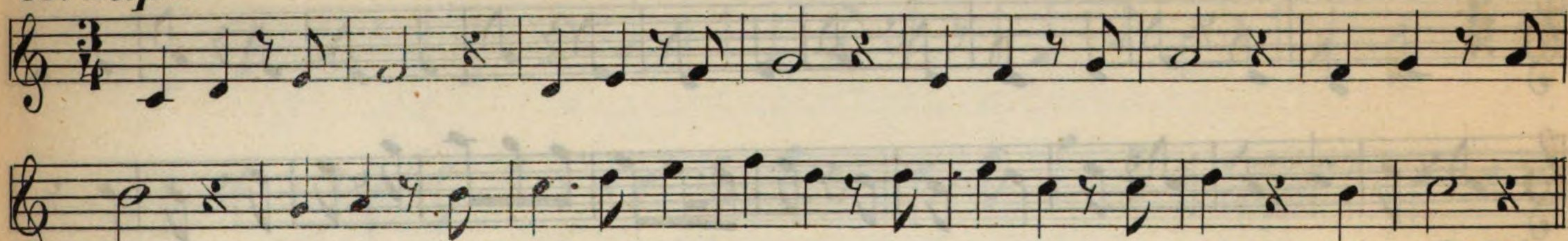


84. *Eæpl:*

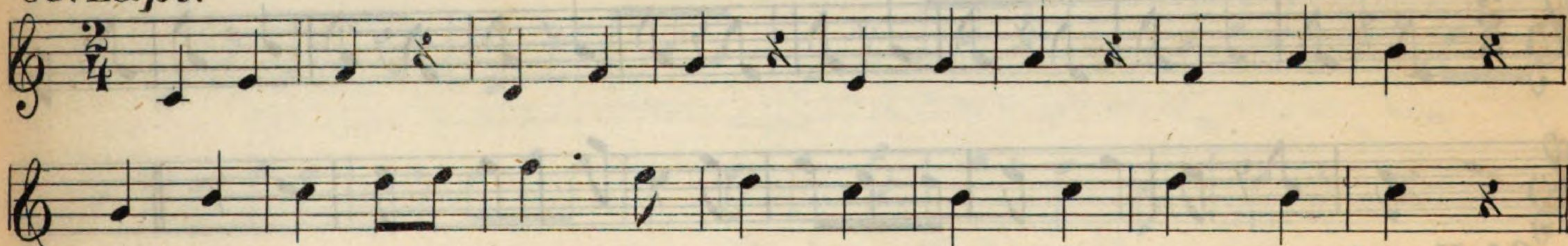


85. Eæpl:

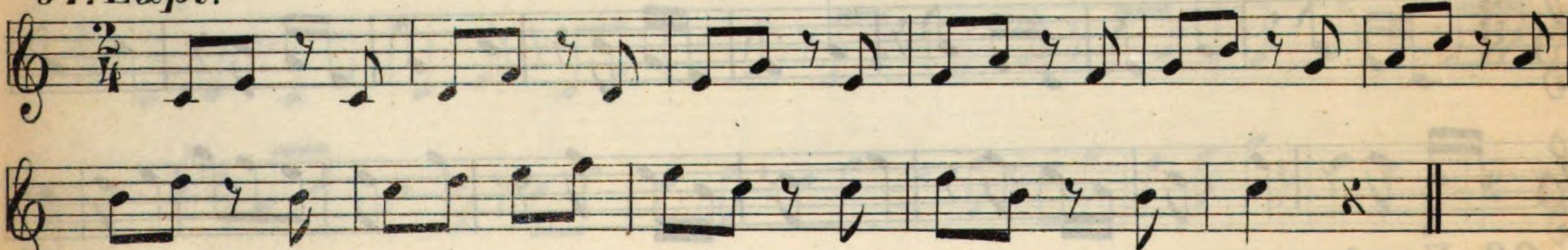
29.



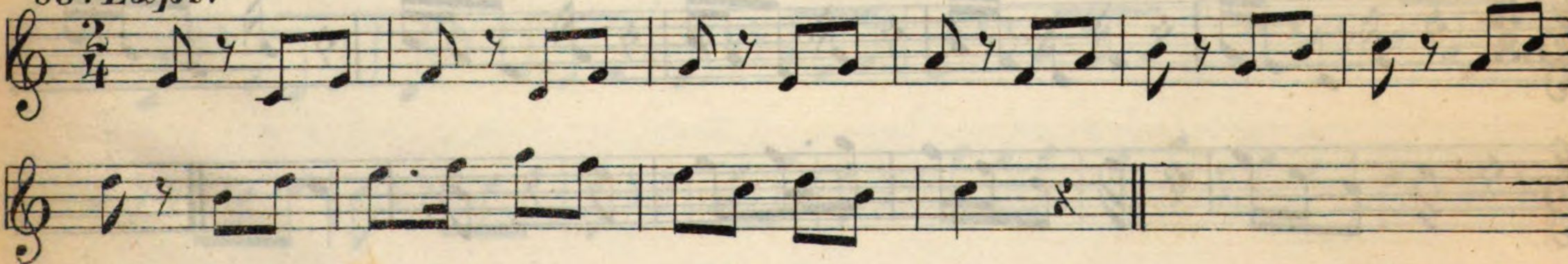
86. Eæpl:

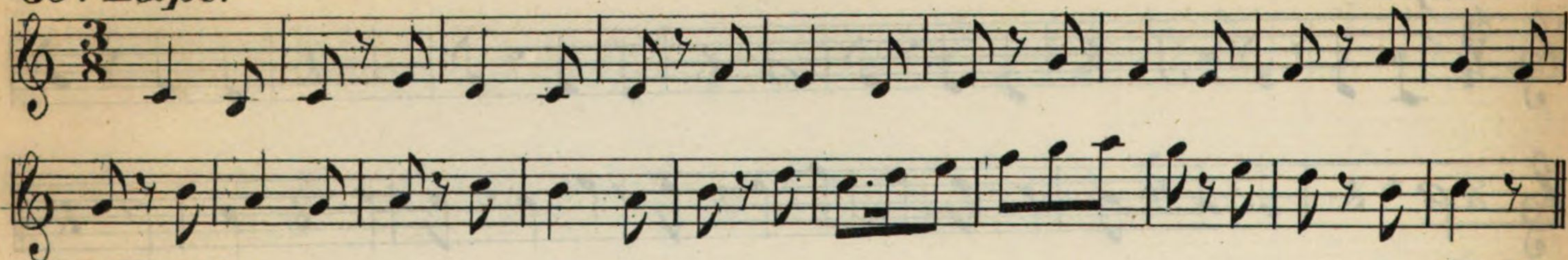
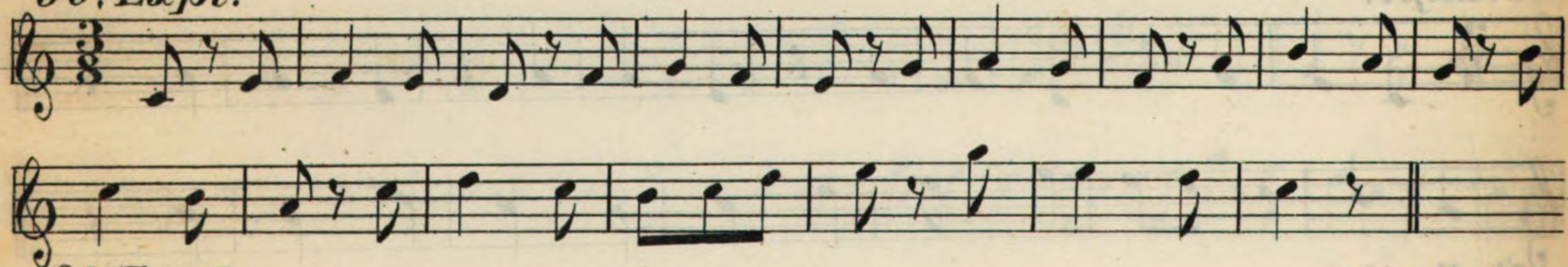
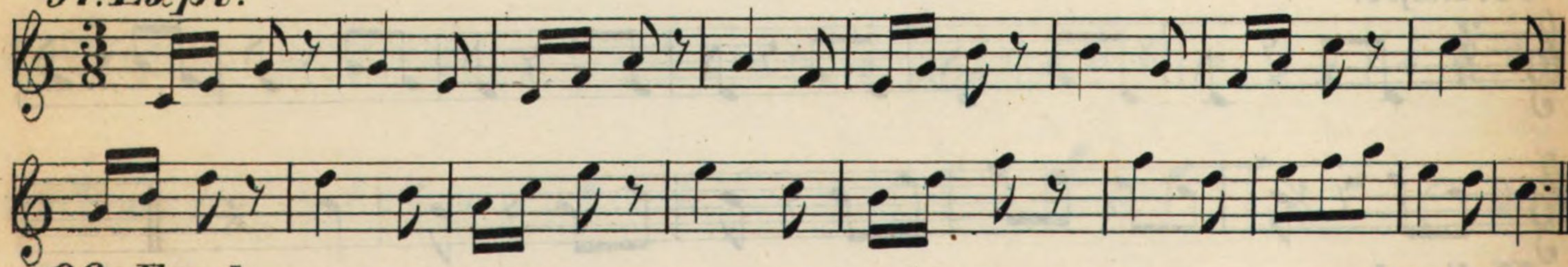
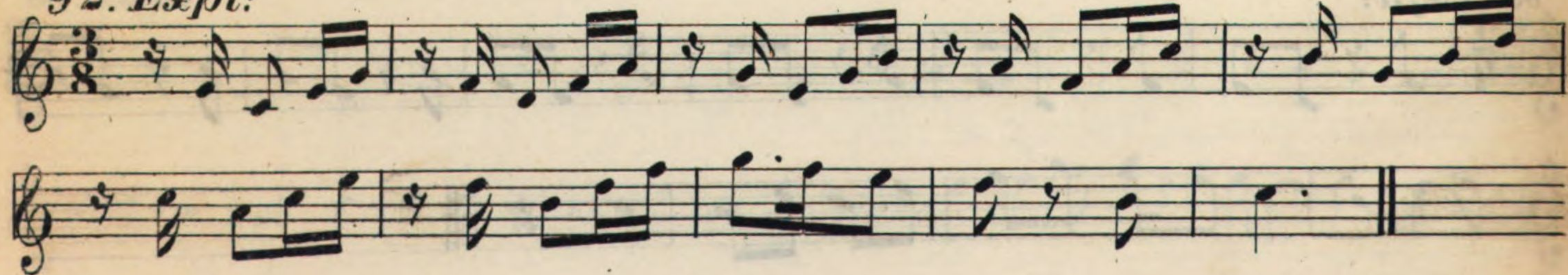


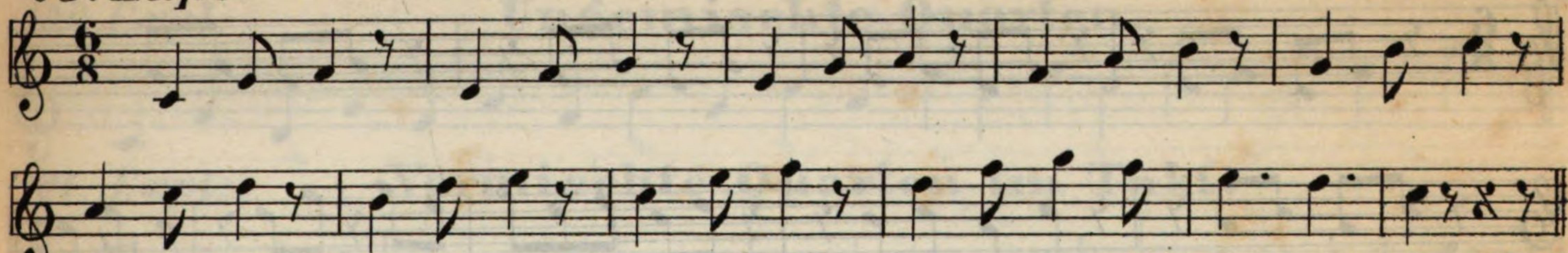
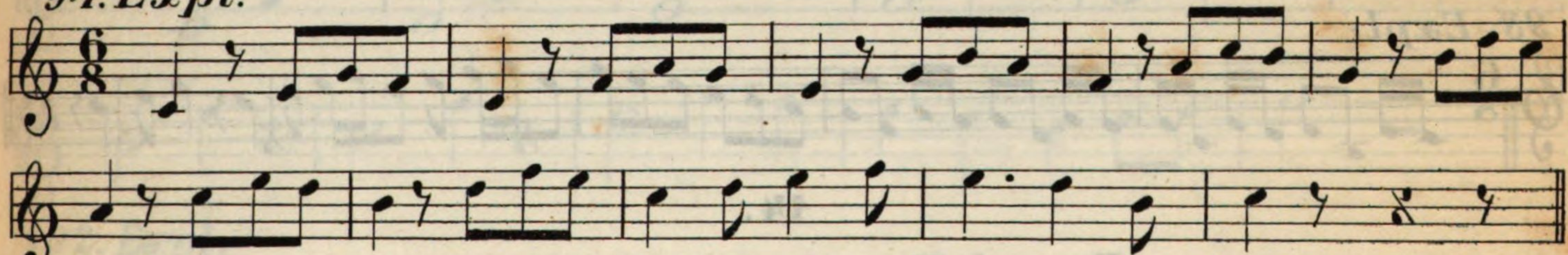
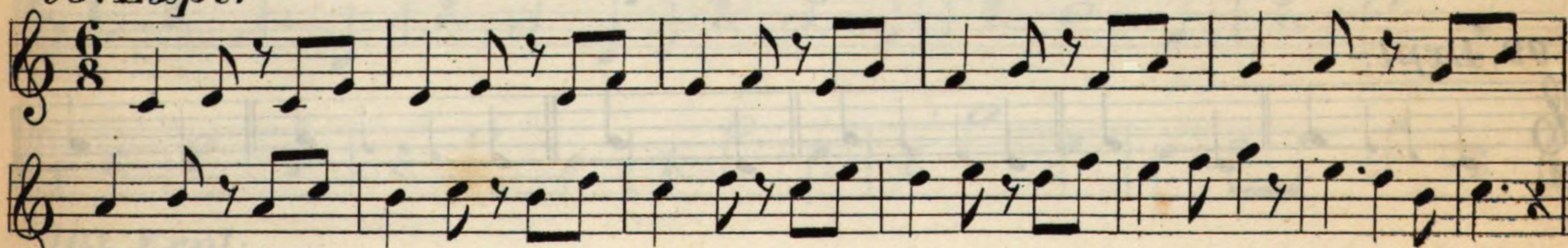
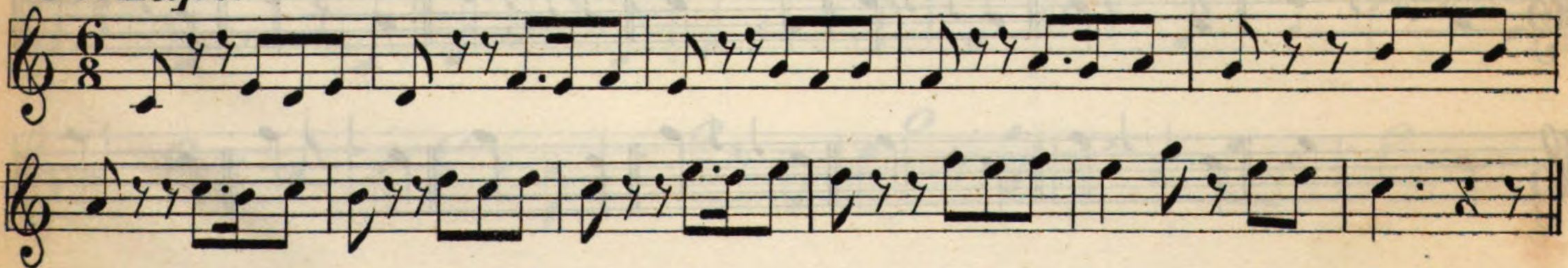
87. Eæpl:



88. Eæpl:

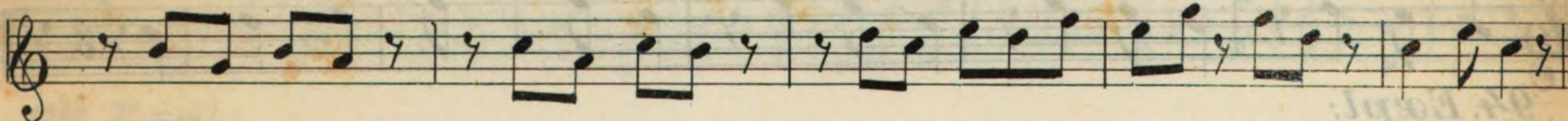
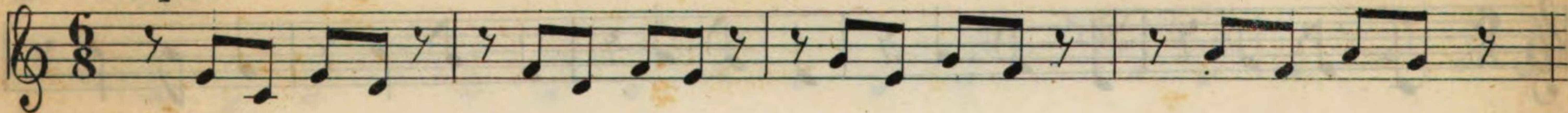


89. *Eæpl:*90. *Eæpl:*91. *Eæpl:*92. *Eæpl:*

93. Eæpl:*94. Eæpl:**95. Eæpl:**96. Eæpl:*

32.

97. Eæpl:



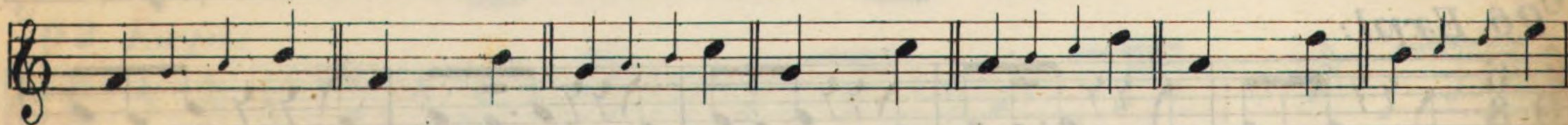
98. Eæpl:



14.

Darstellung der Quarten.

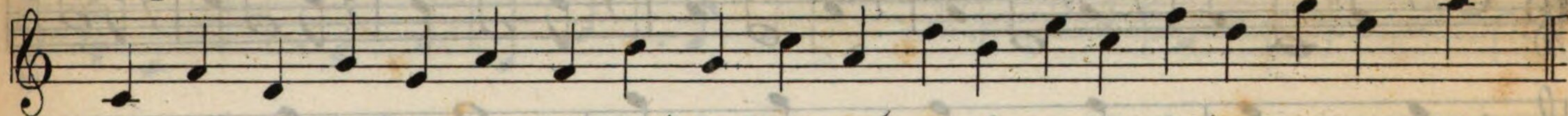
99. Eæpl:



100. Eæpl:

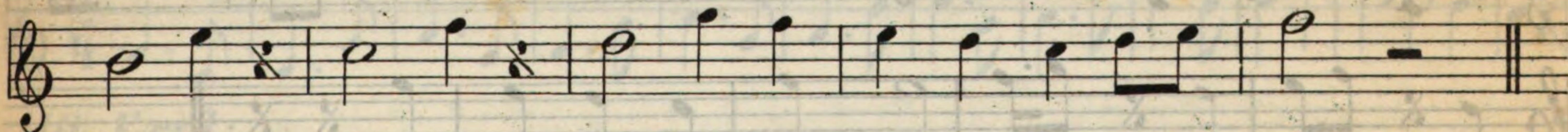
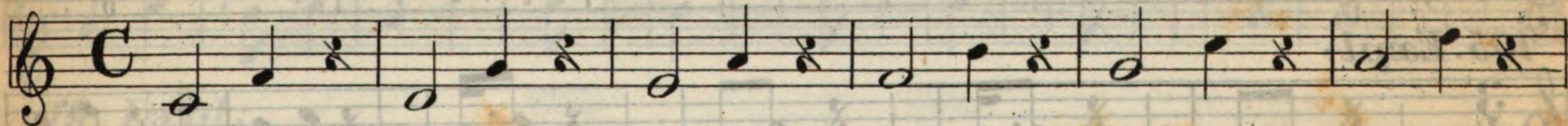
Ungemischte Quarten.

33.

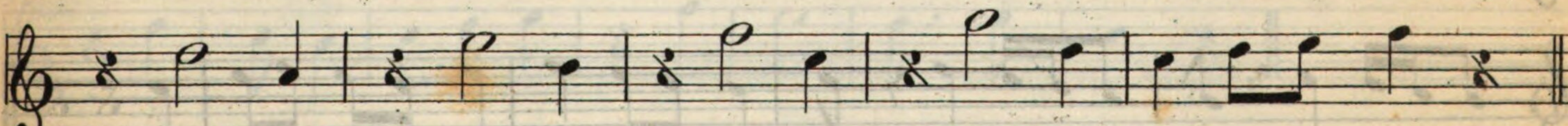
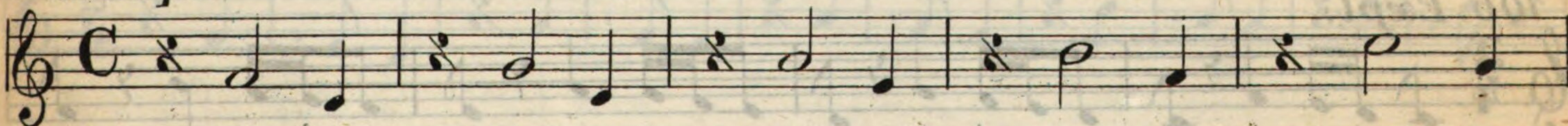


101. Eæpl:

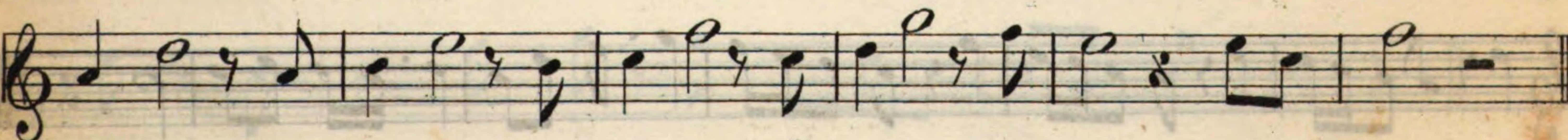
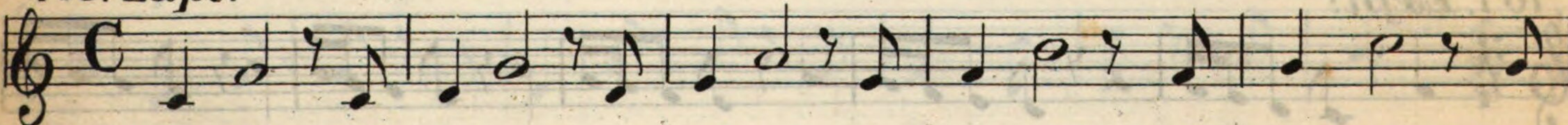
Vermischte Quarten im Takt.



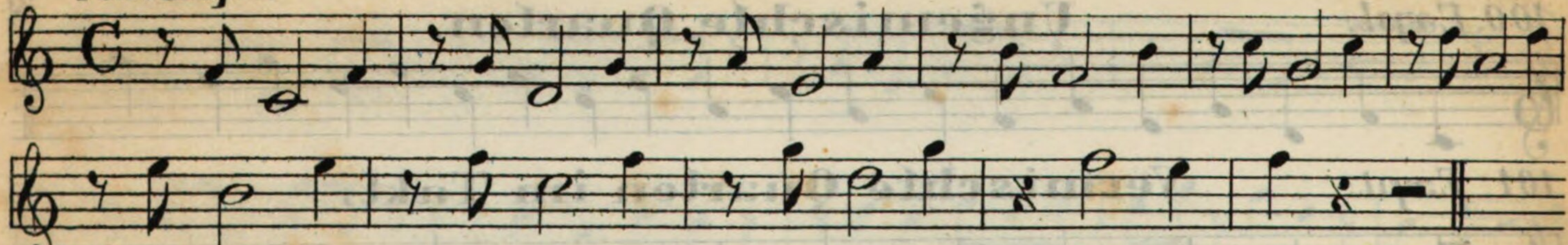
102. Eæpl:



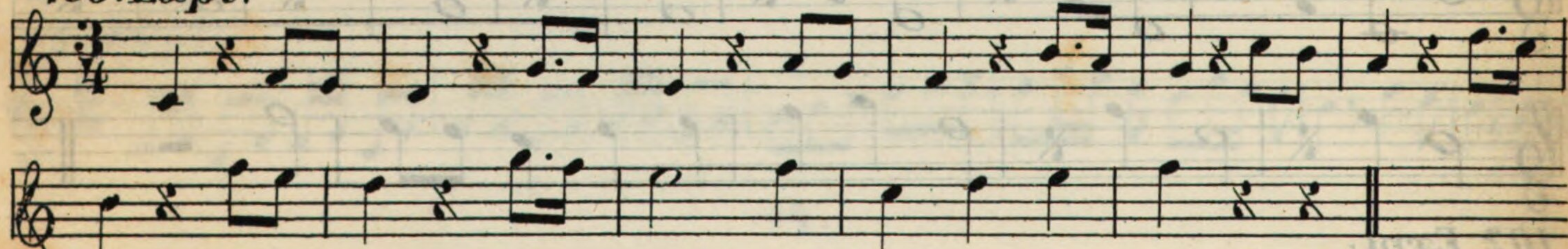
103. Eæpl:



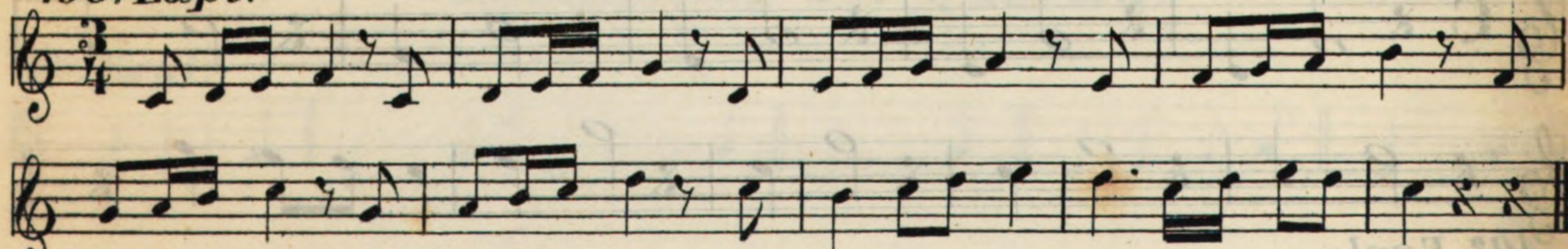
34. 104. Eæpl:



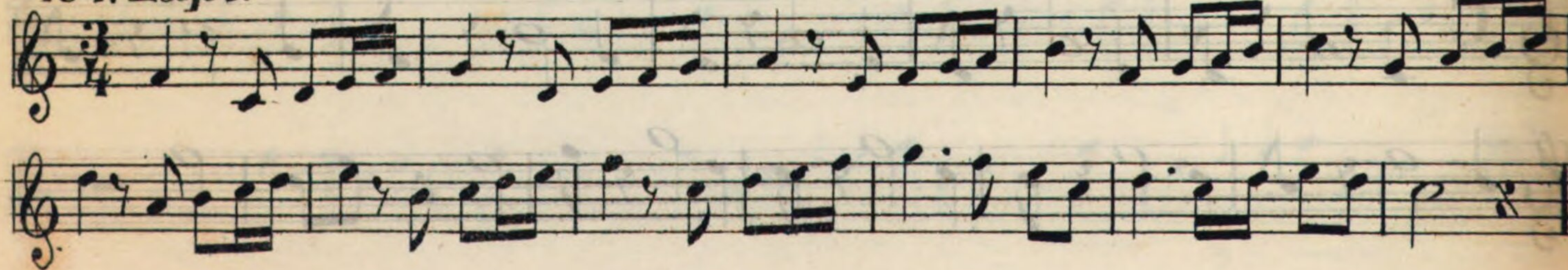
105. Eæpl:



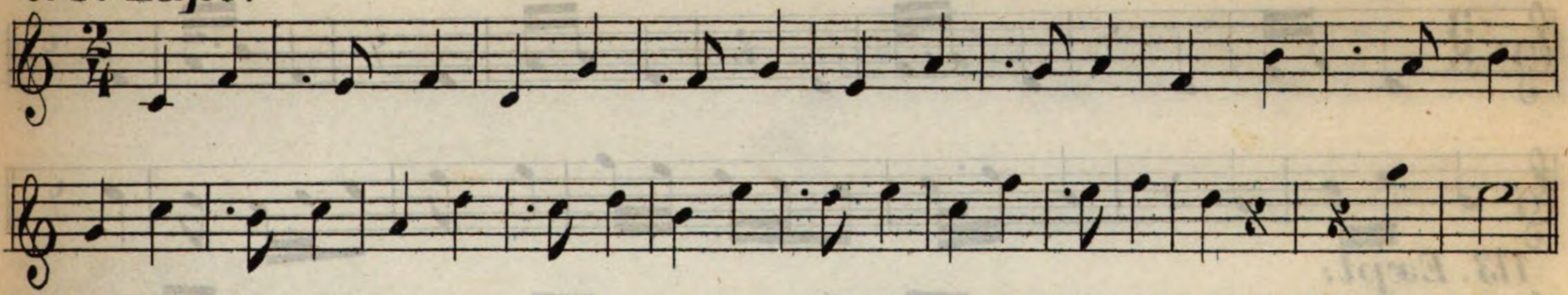
106. Eæpl:



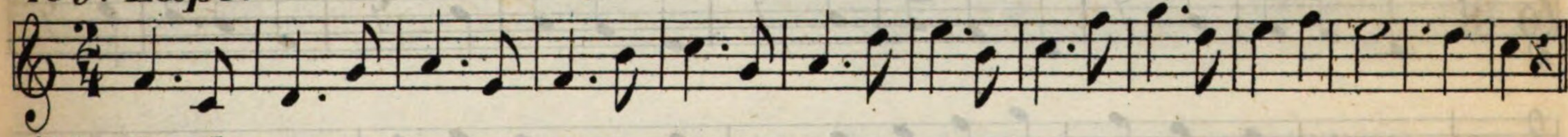
107. Eæpl:



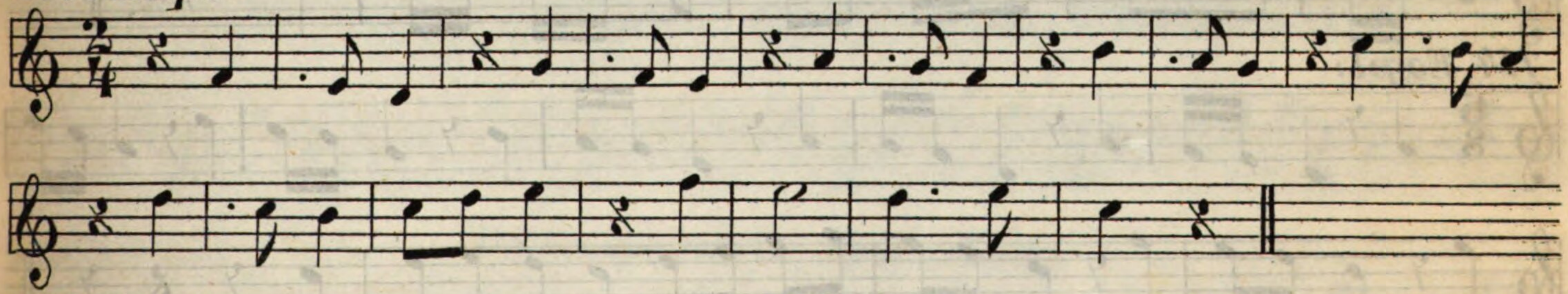
108. Eæpl:



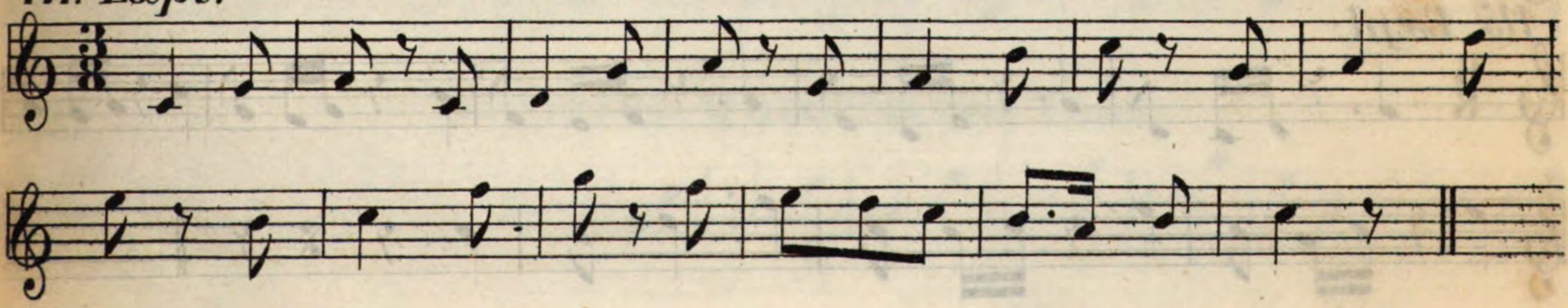
109. Eæpl:



110. Eæpl:



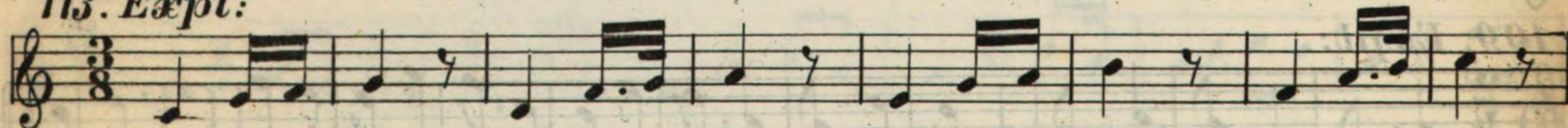
111. Eæpl:



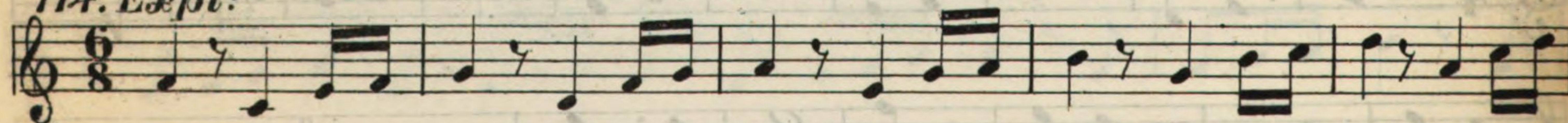
112. Eæpl:



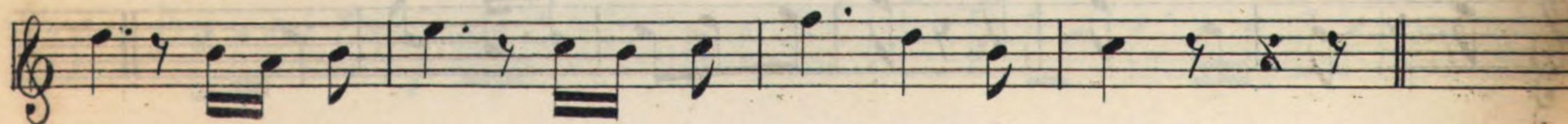
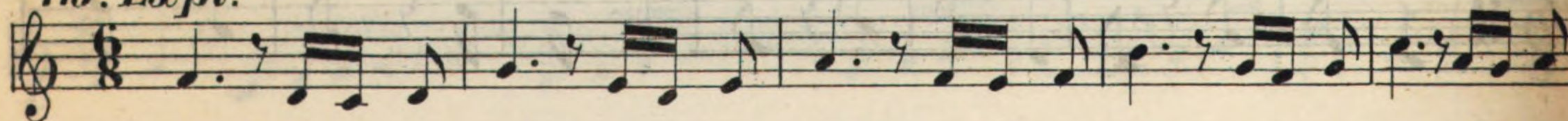
113. Eæpl:



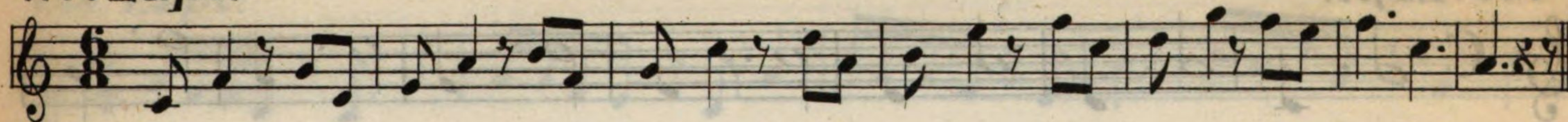
114. Eæpl:



115. Eæpl:



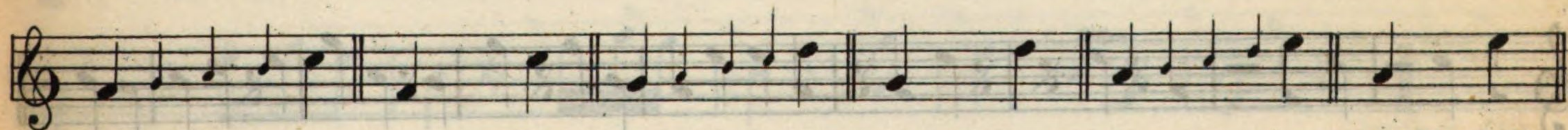
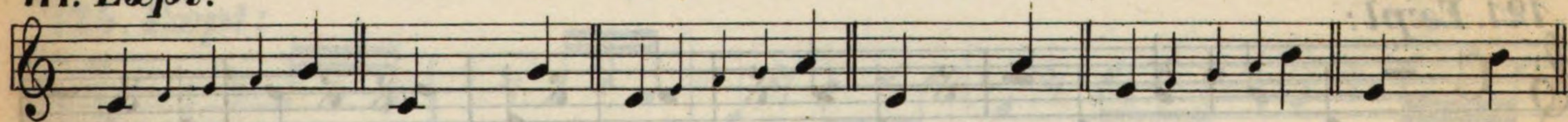
116. Eæpl:



15.

Darstellung der Quinten.

117. Eæpl:



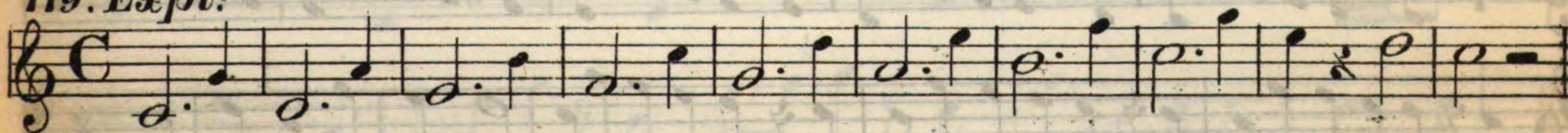
118. Eæpl:

Ungemischte Quinten.



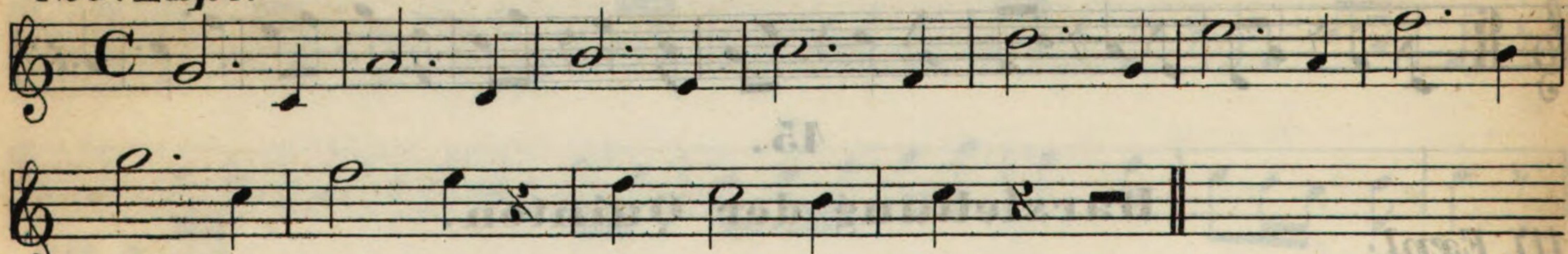
119. Eæpl:

Vermischte Quinten im Takt.

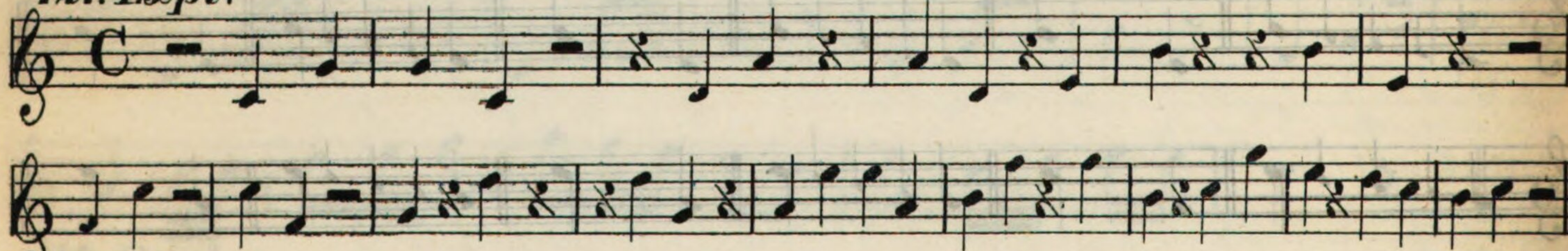


38.

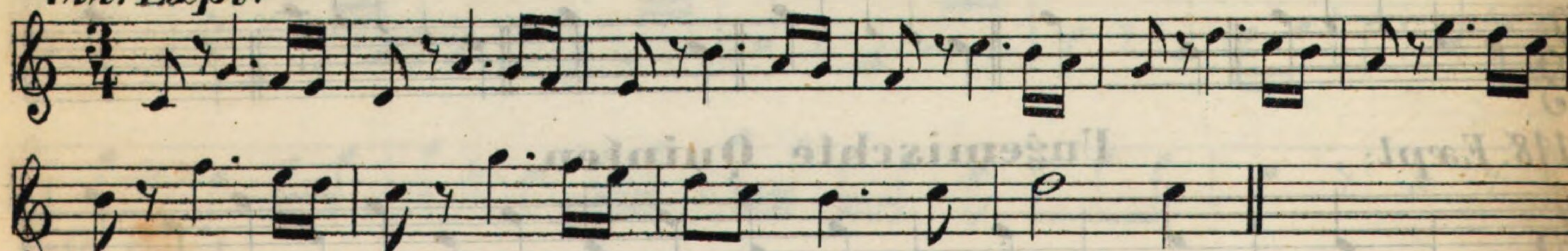
120. Eæpl:



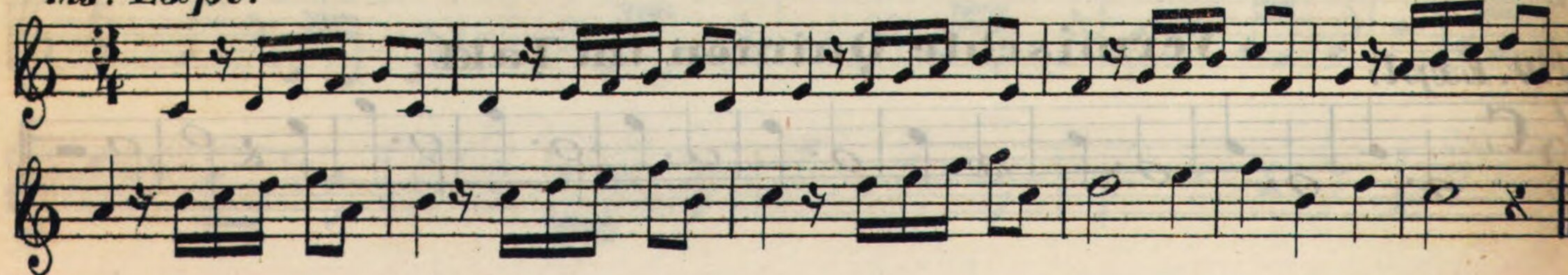
121. Eæpl:



122. Eæpl:



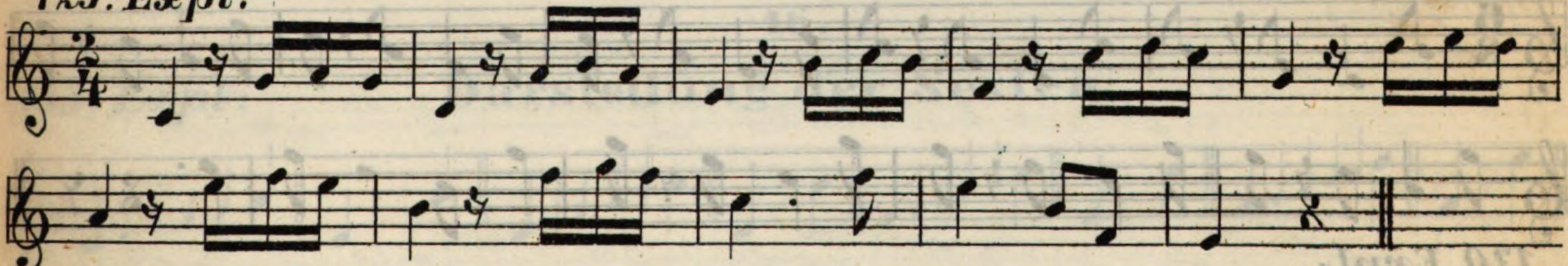
123. Eæpl:



124. Eæpl:



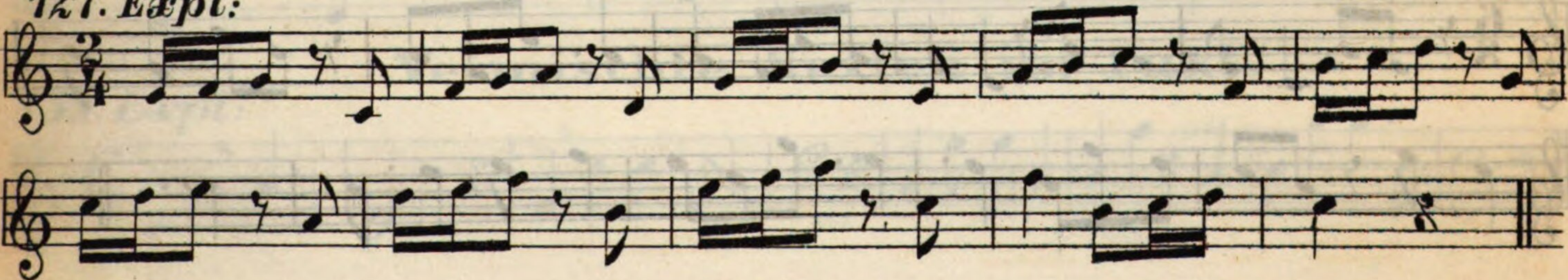
125. Eæpl:



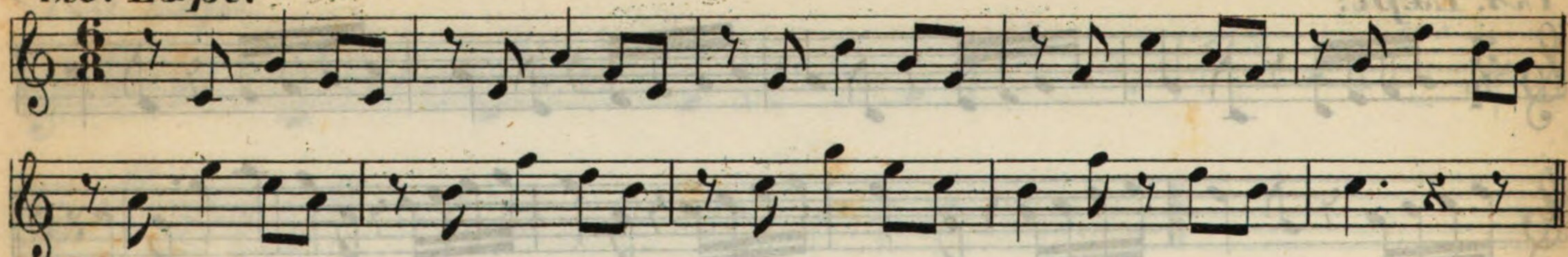
126. Eæpl:



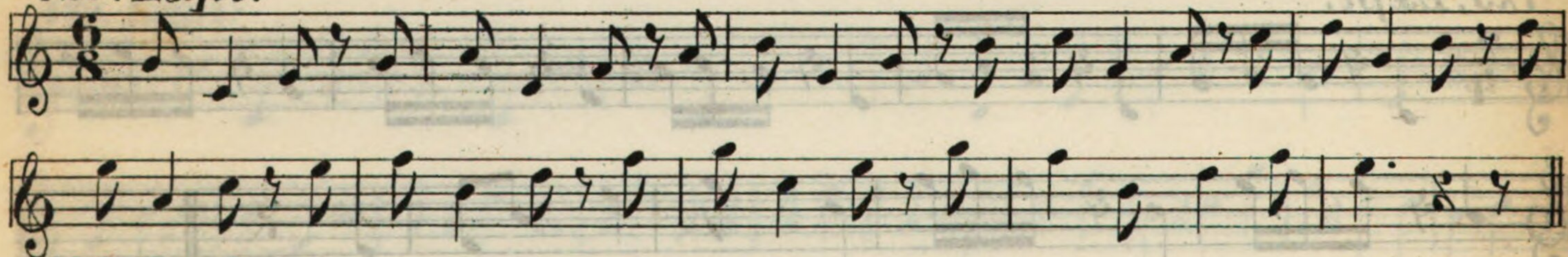
127. Eæpl:



128. Eæpl:



129. Eæpl:



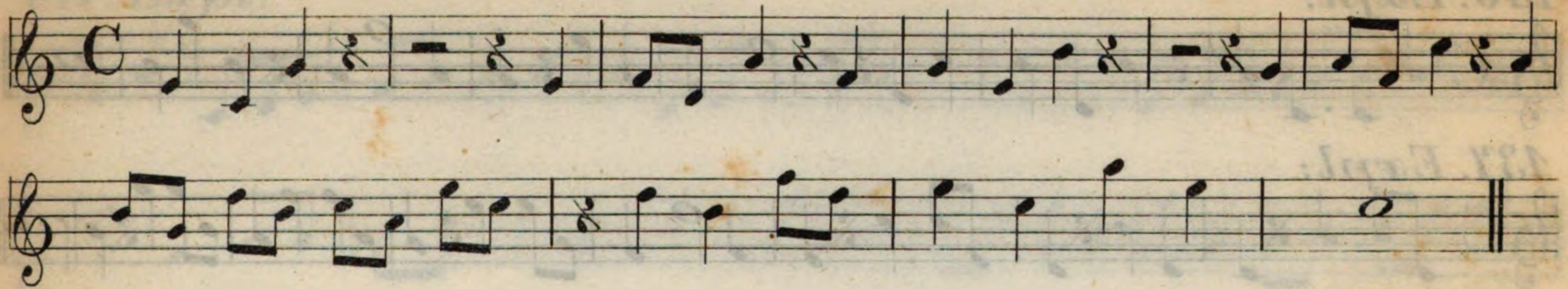
130. Eæpl:



131. Eæpl:



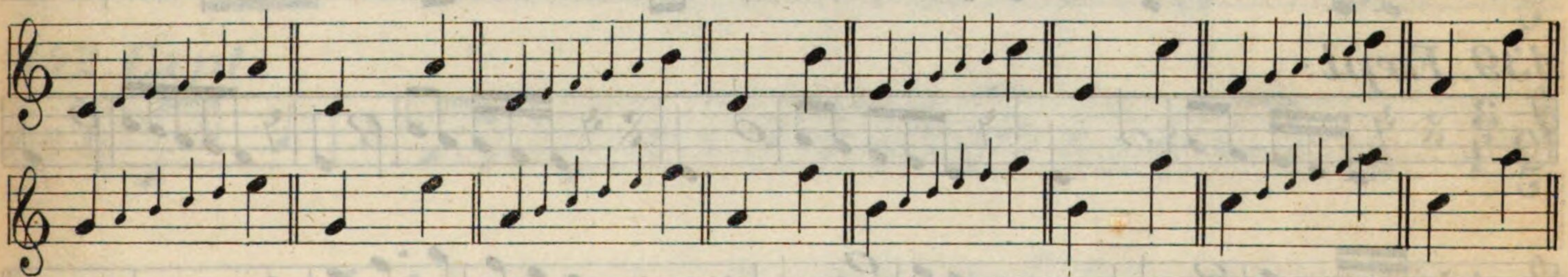
132. Eæpl:



16.

133. Eæpl:

Darstellung der Sexten.



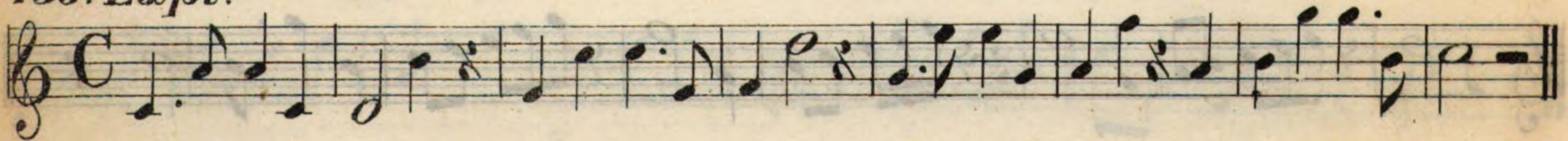
Ungemischte Sexten

134. Eæpl:

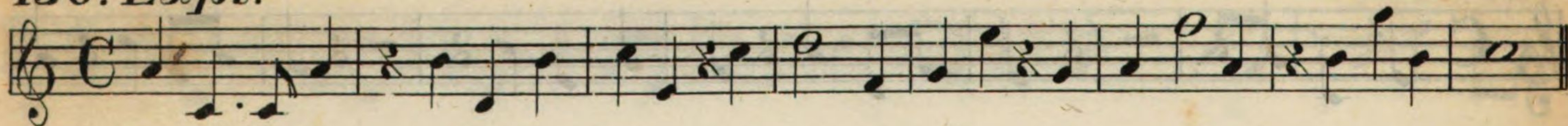


Vermischte Sexten im Takt.

135. Eæpl:



136. Eæpl:



137. Eæpl:



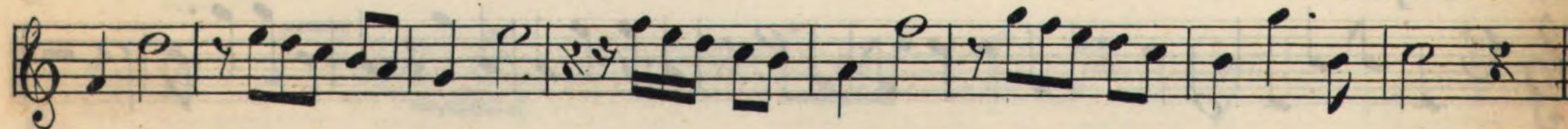
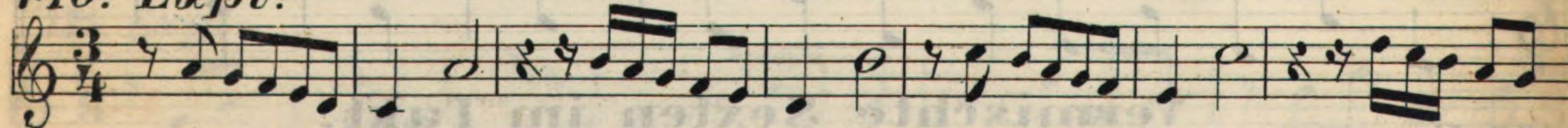
138. Eæpl:



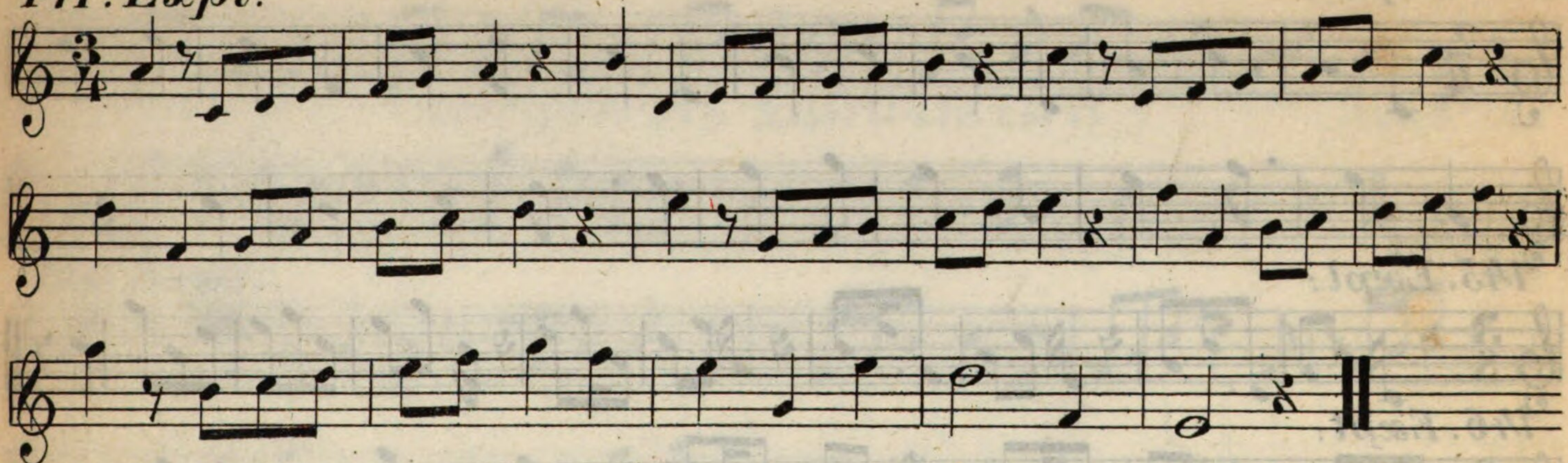
139. Eæpl:



140. Eæpl:



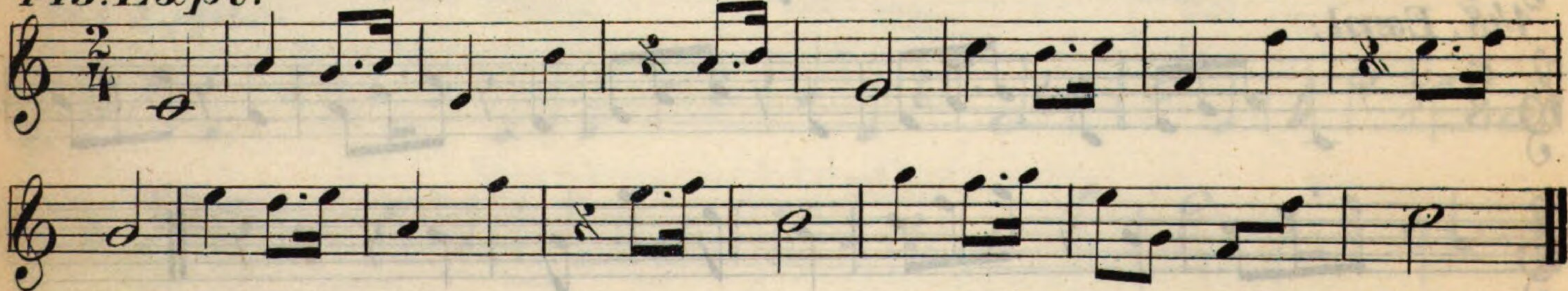
141. Eæpl:



142. Eæpl:



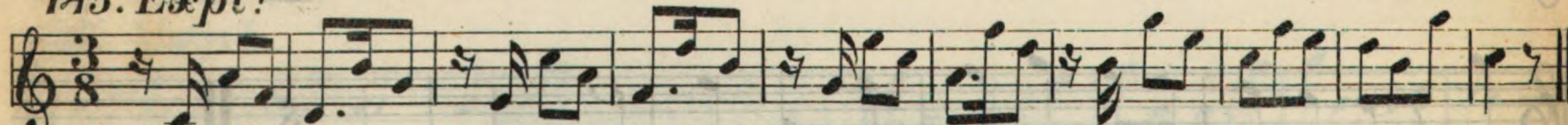
143. Eæpl:



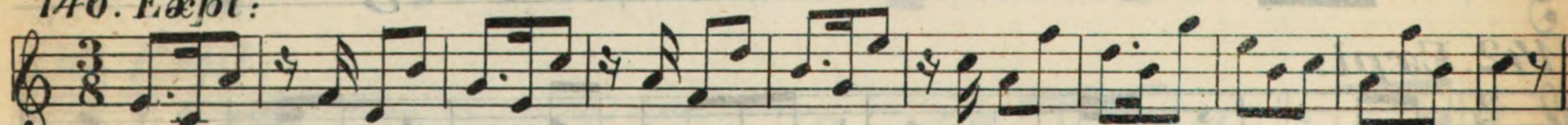
144. Eæpl:



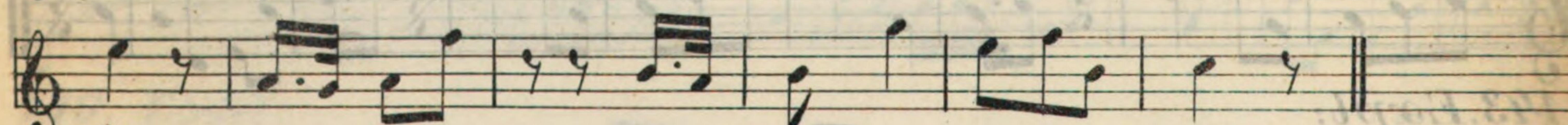
145. Eæpl:



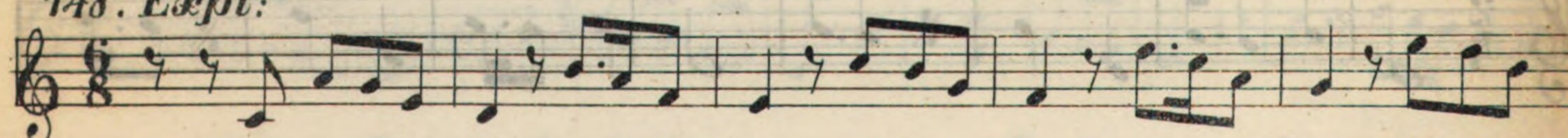
146. Eæpl:



147. Eæpl:

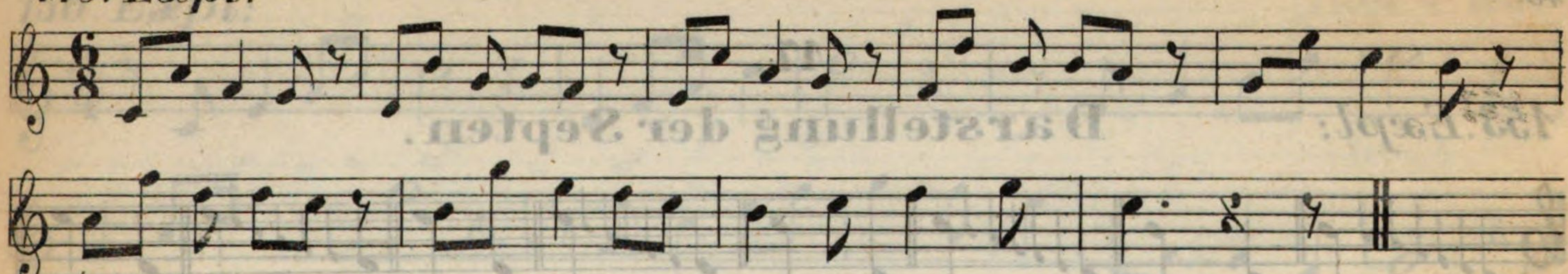


148. Eæpl:

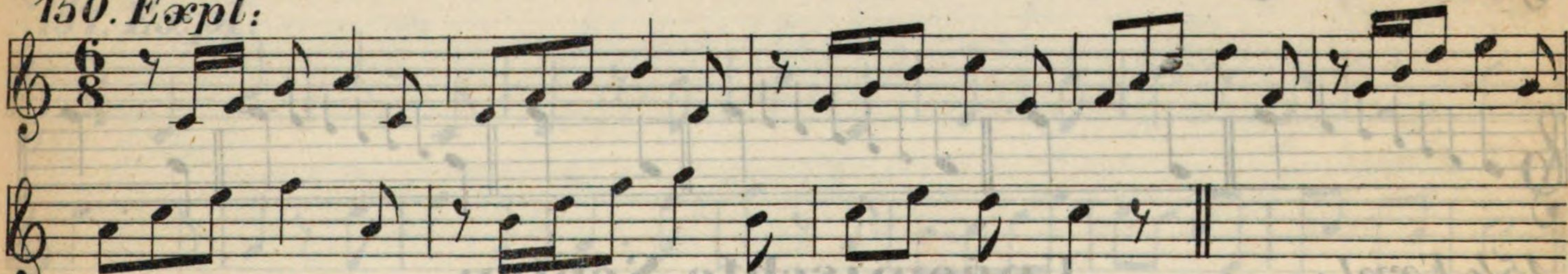


149. Eæpl:

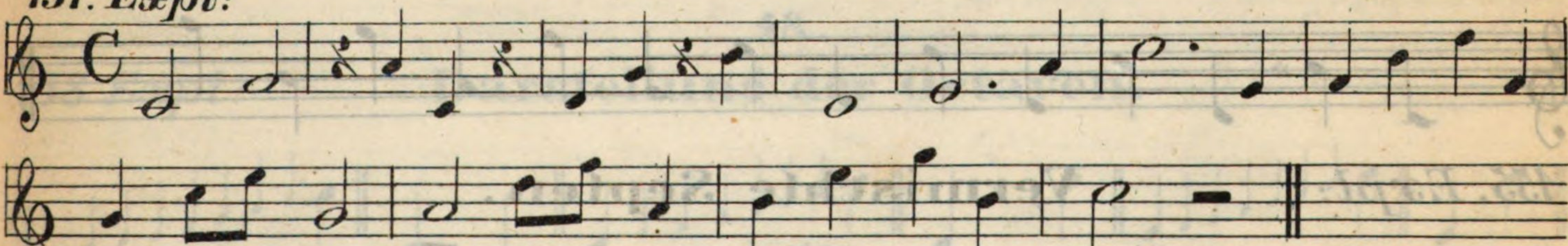
45.



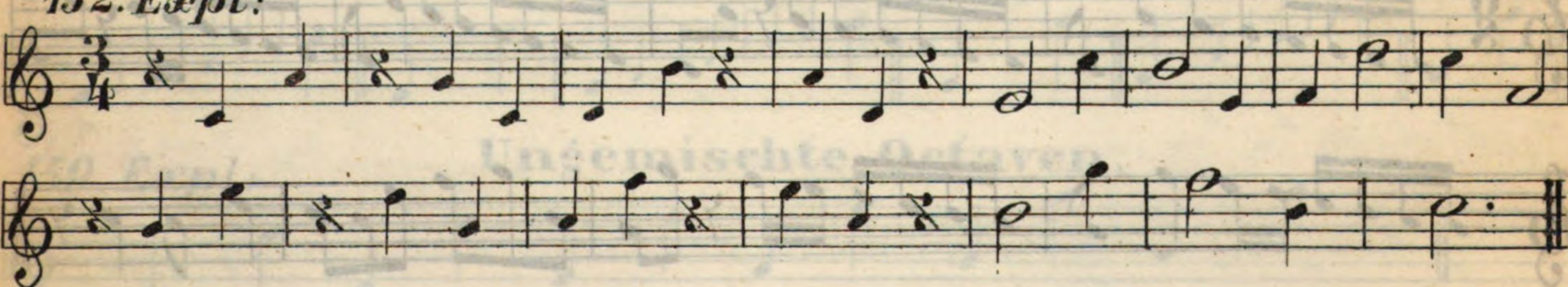
150. Eæpl:

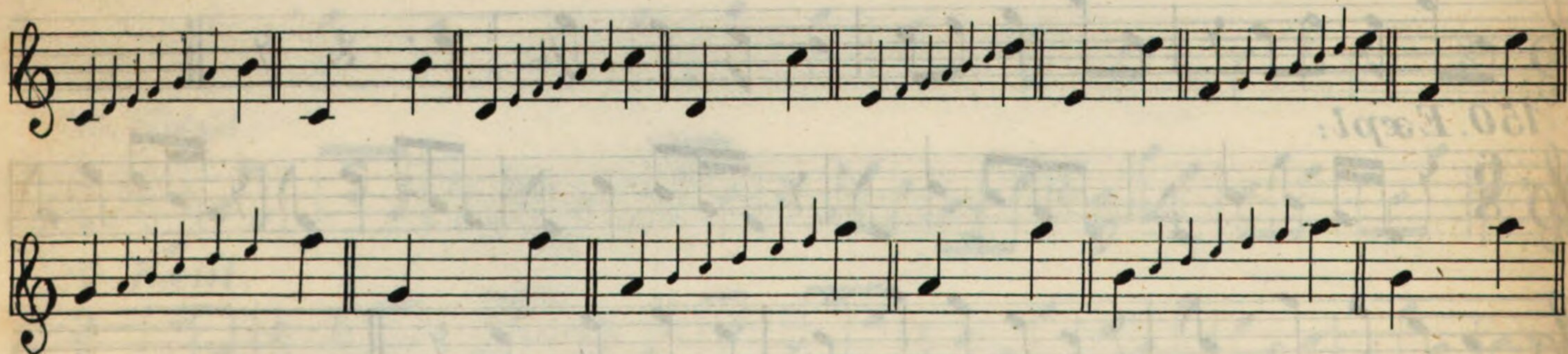
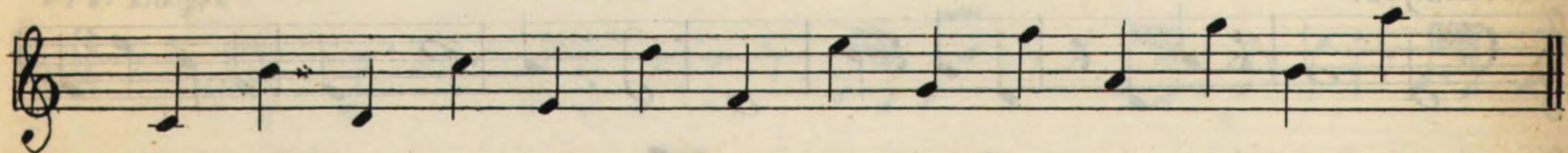
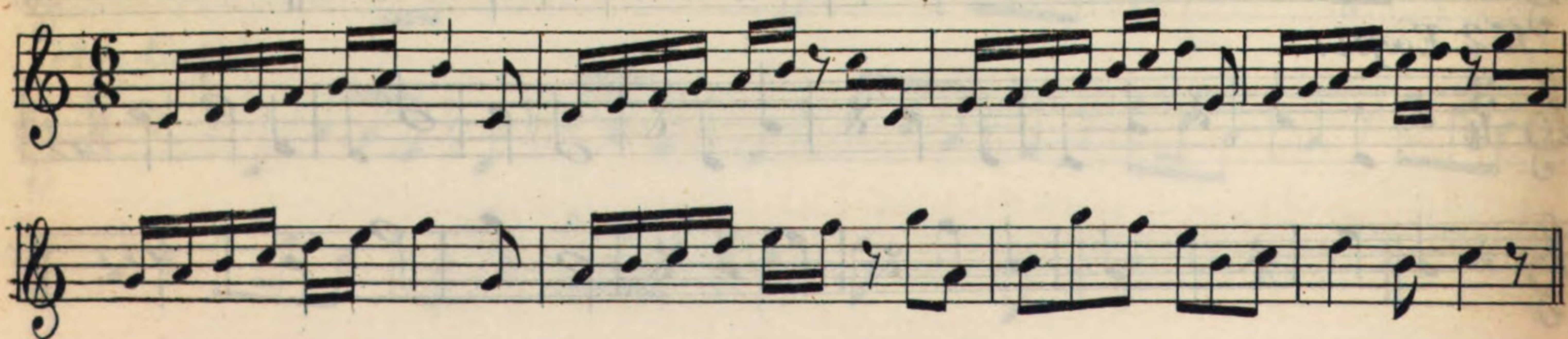


151. Eæpl:

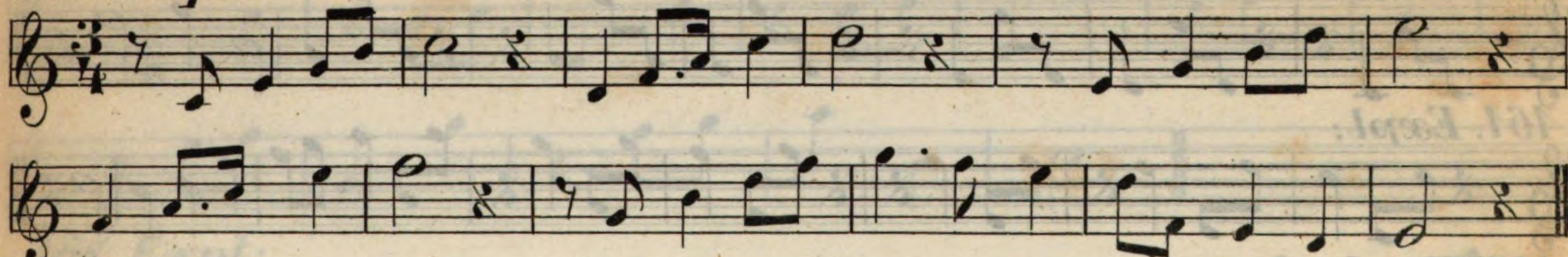


152. Eæpl:

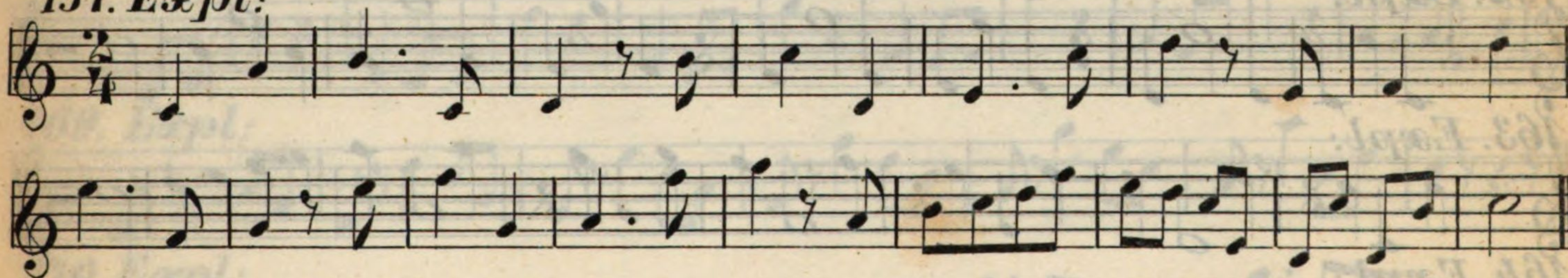


*153. Eæpl:***Darstellung der Septen.***154 Eæpl:***Ungemischte Septen.***155. Eæpl:***Vermischte Septen.**

156. Eæpl:



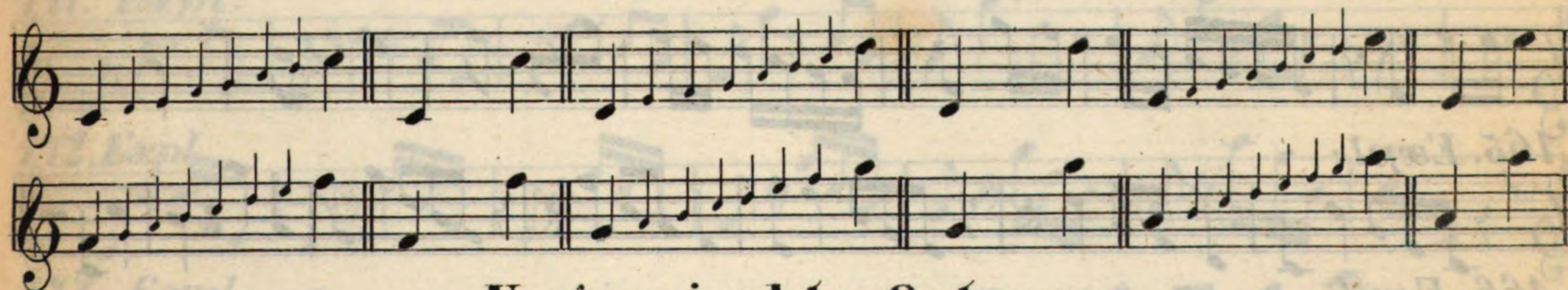
157. Eæpl:



18.

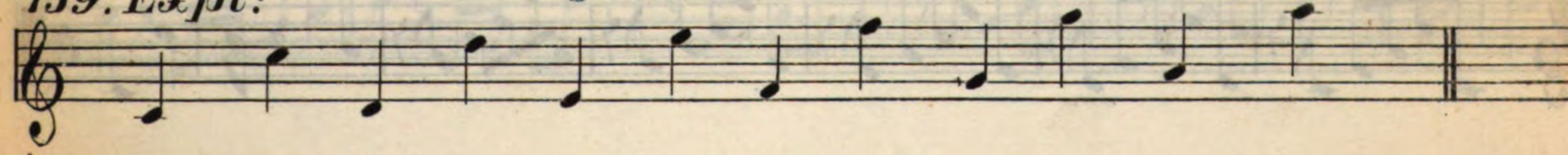
158. Eæpl:

Darstellung der Octaven.



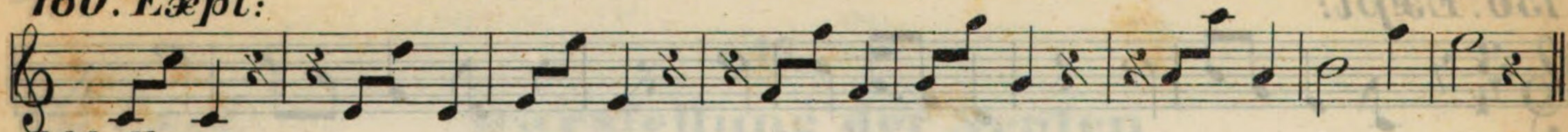
159. Eæpl:

Ungemischte Octaven.



Vermischte Octaven im Takt.

160. Exmpl:



161. Exmpl:



162. Exmpl:



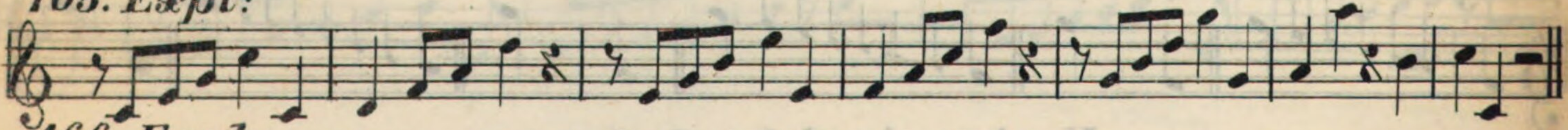
163. Exmpl:



164. Exmpl:



165. Exmpl:

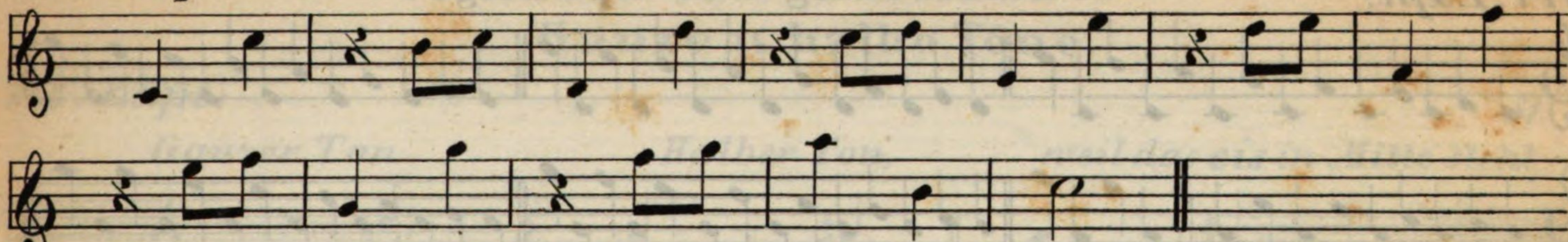


166. Exmpl:



167. Eæpl:

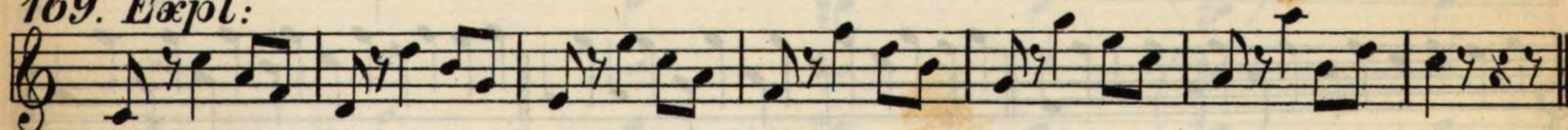
49.



168. Eæpl:



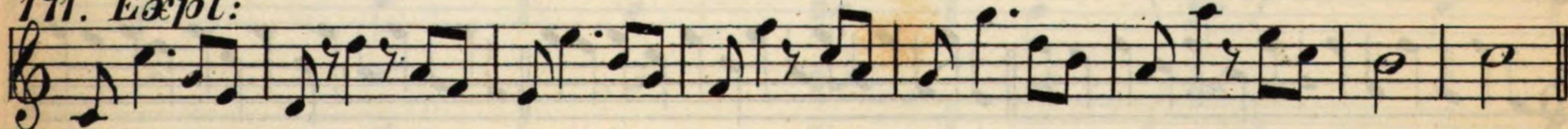
169. Eæpl:



170. Eæpl:



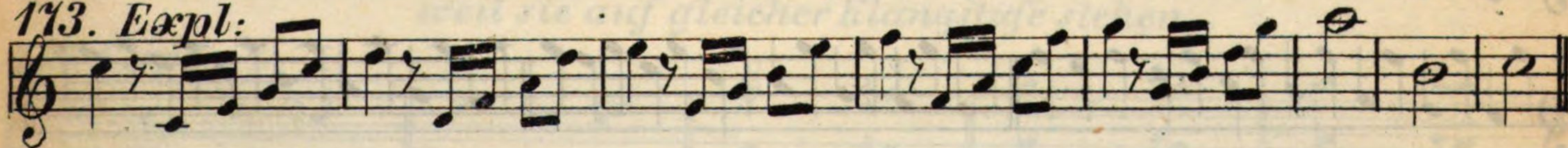
171. Eæpl:



172. Eæpl

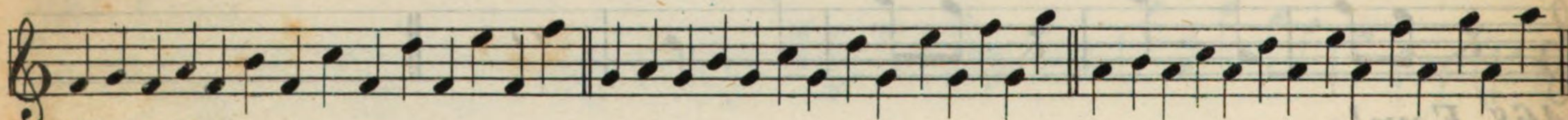
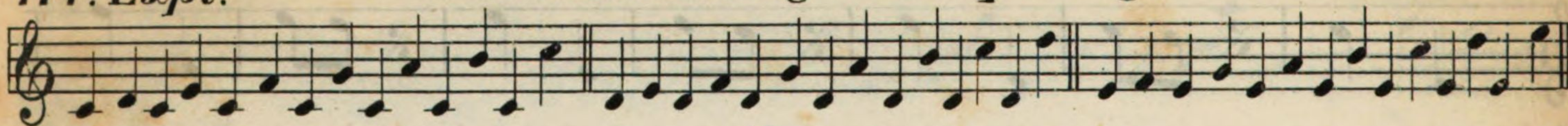
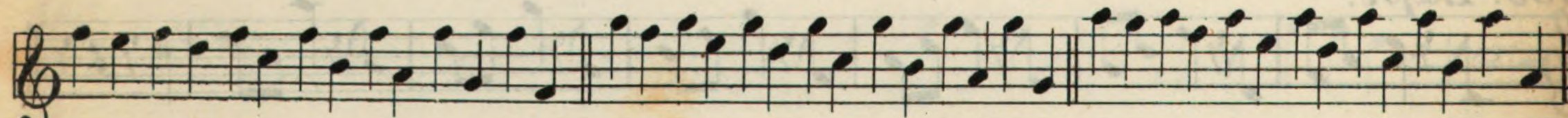
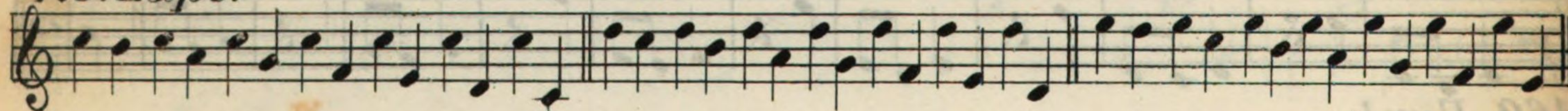
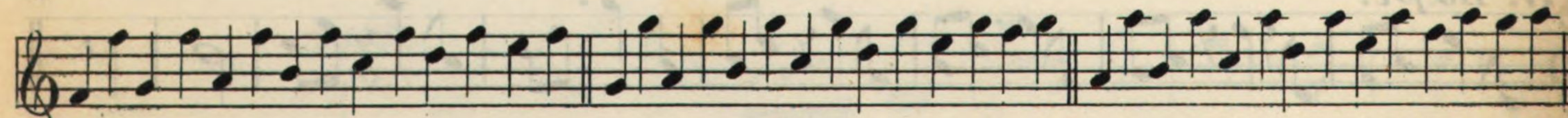
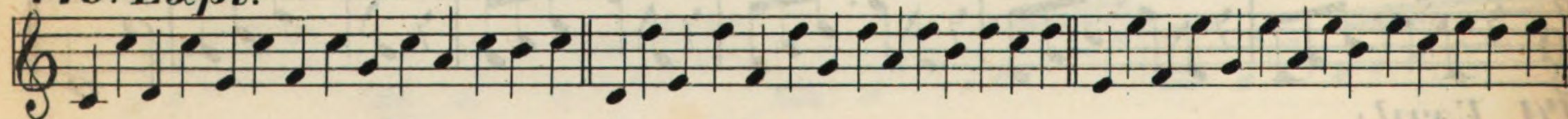
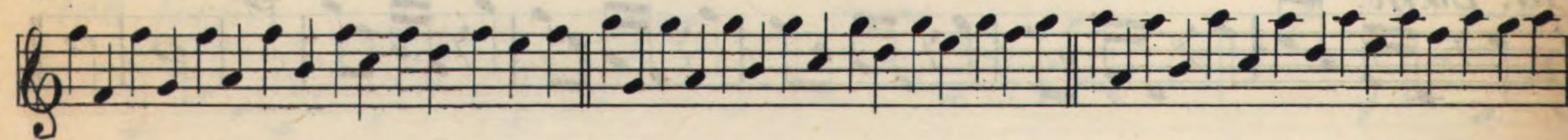
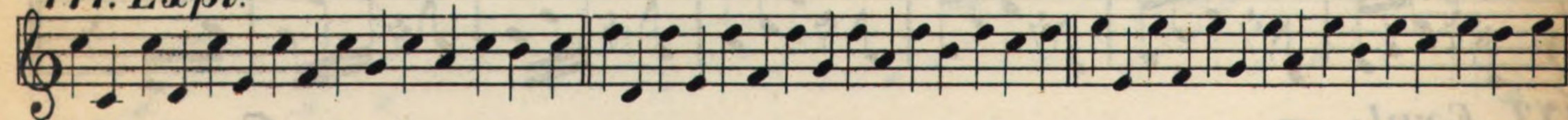


173. Eæpl:



174. *Eæpl:*

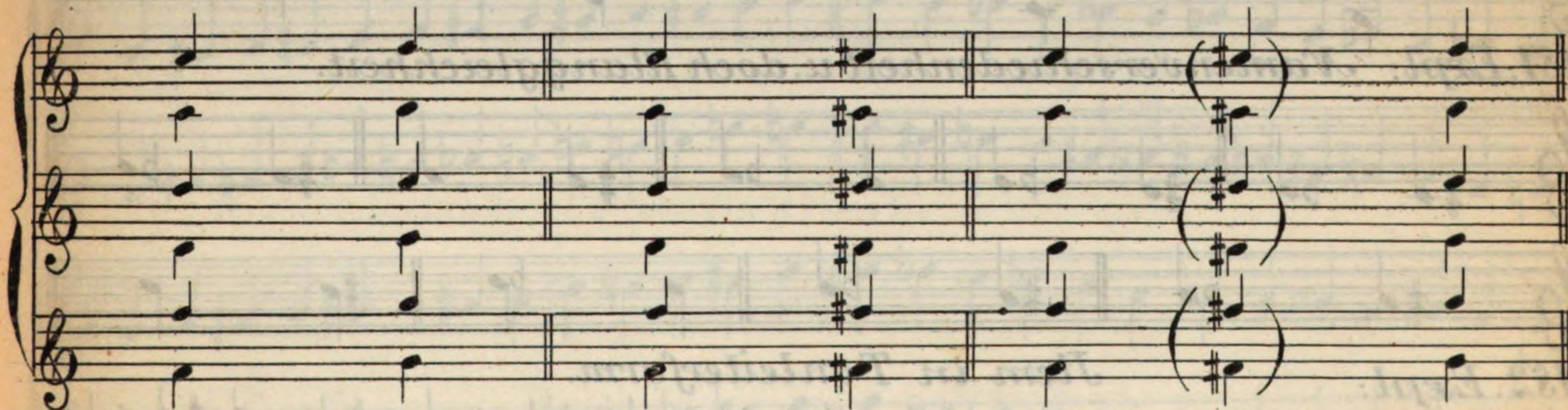
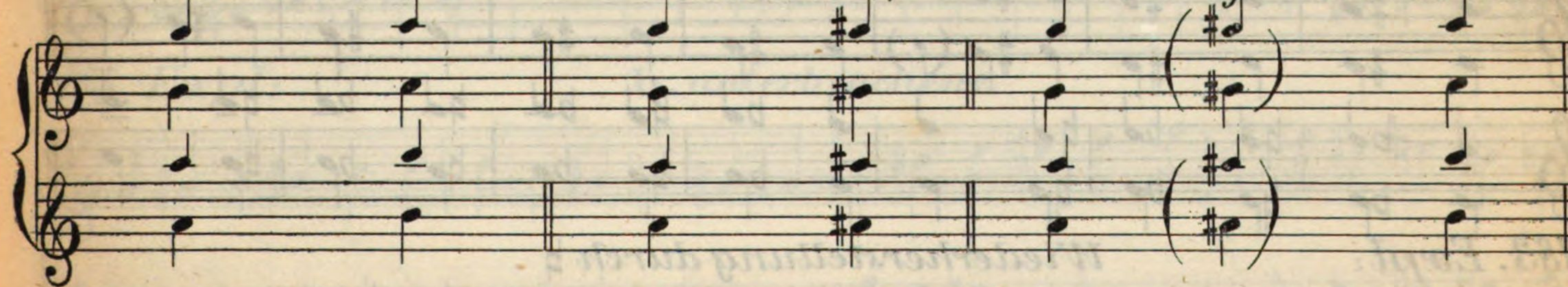
Wiederholung der Sprünge.

175. *Eæpl:*176. *Eæpl:*177. *Eæpl:*

Ganze u. halbe Töne.

178. Eæpl:

51.

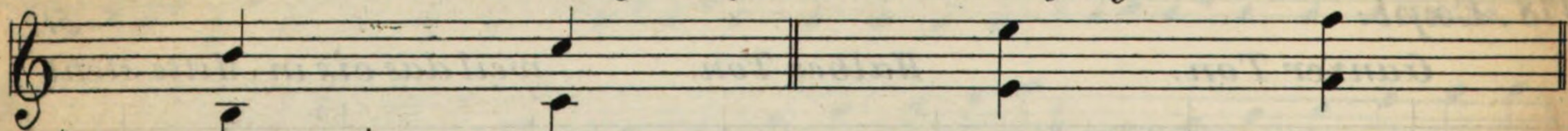
*Ganzer Ton.**Halber Ton,**weil das cis in Mitte steht.**Ganzer Ton.**Halber Ton,**weil das gis in Mitte steht.***Kleine halbe Töne,***weil sie auf gleicher Klangstufe stehen.*

179. Eæpl:

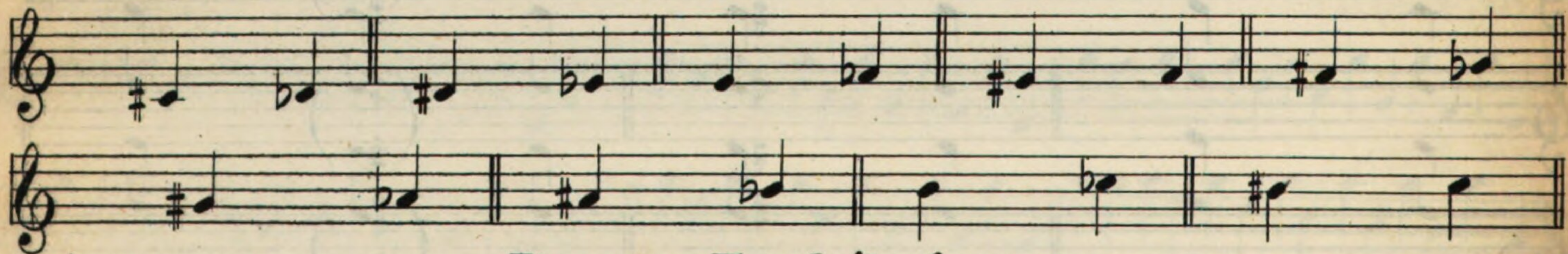


Große halbe Töne,

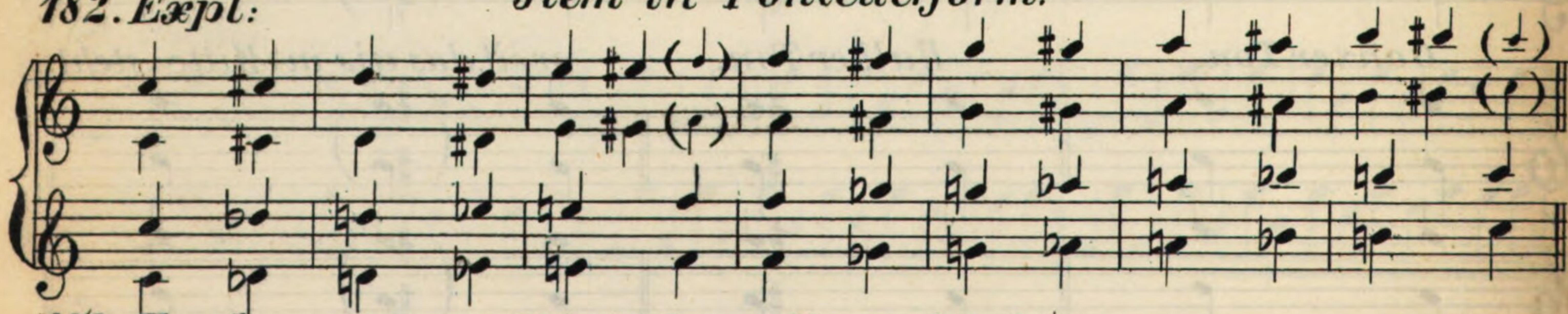
180. Expl: weil sie auf ungleicher Klangstufe stehen.



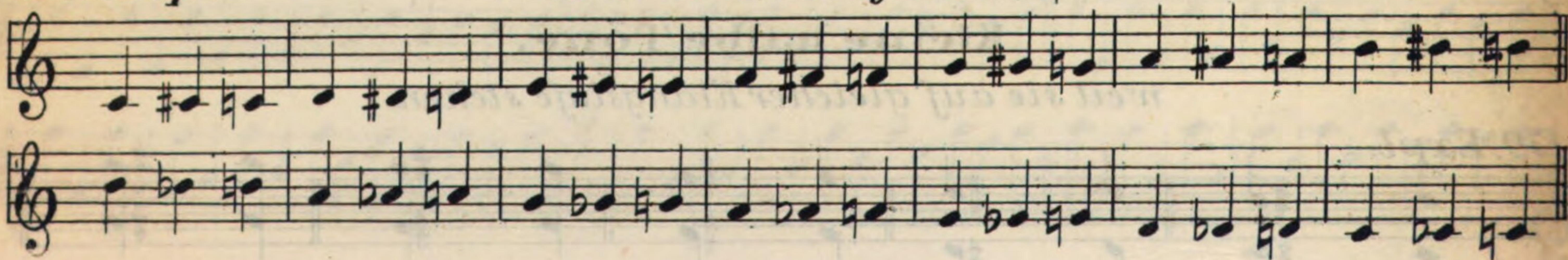
181. Expl: Namenverschiedenheit u. doch Klanggleichheit.



182. Expl: Item in Tonleiterform.



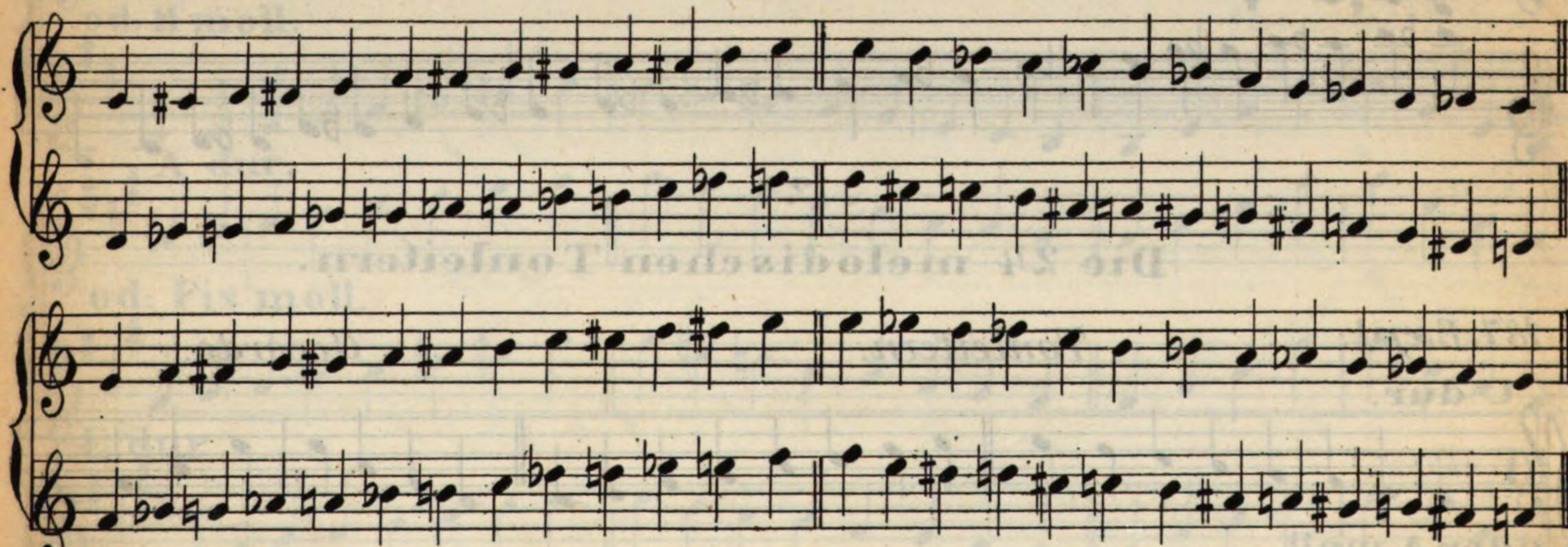
183. Expl: Wiederherstellung durch



Chromatische Tonleitern.

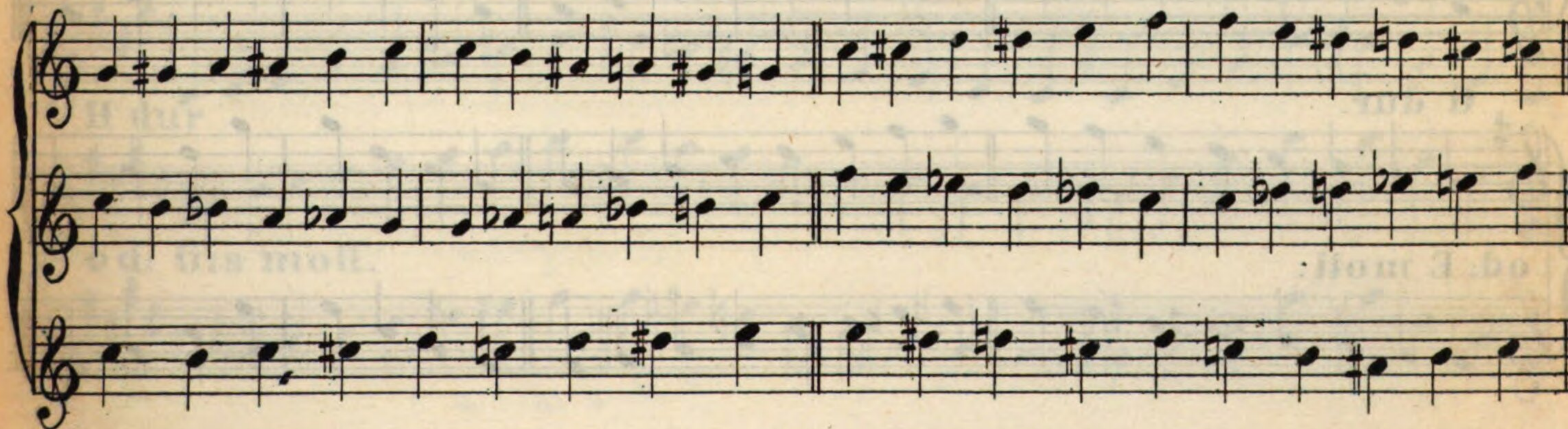
184. Exmpl:

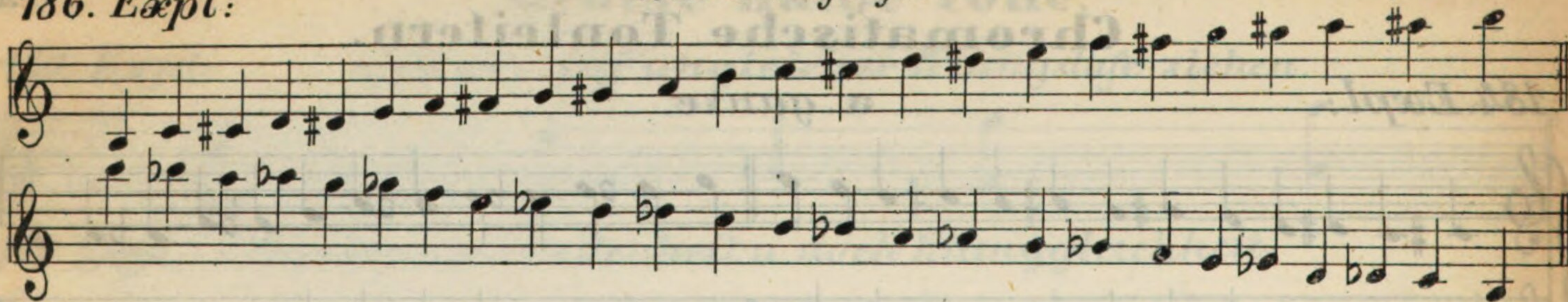
a. ganze.



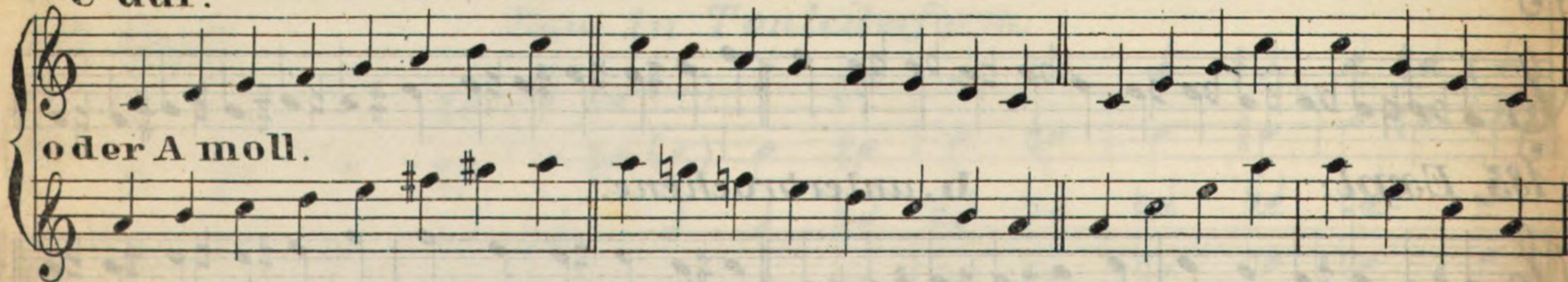
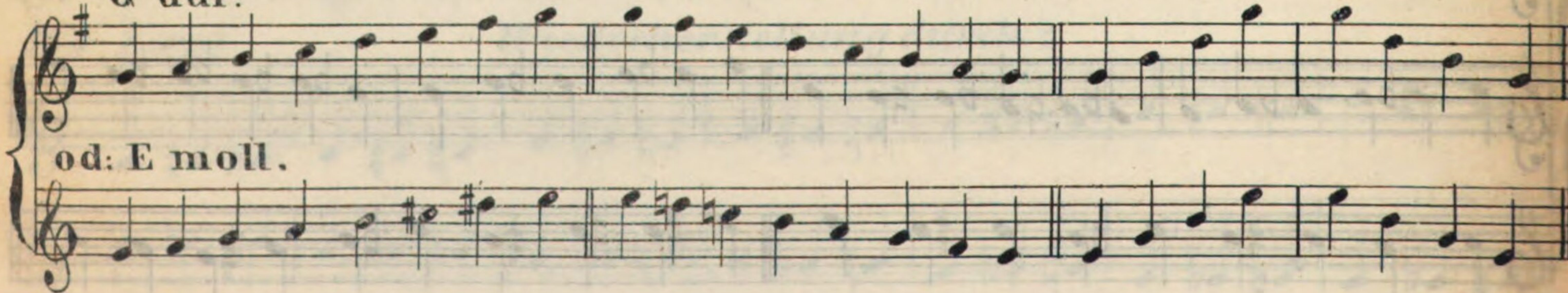
185. Exmpl:

b. unterbrochene.



186. *Eæpl:**c. übermäßige.*

22

Die 24 melodischen Tonleitern.187. *Eæpl:**Tonleitern.**Accorde.***C dur.****oder A moll.****G dur.****od: E moll.**

D dur

Tonleitern.

Accorde.

55.

od: H moll.

A dur.

od: Fis moll.

E dur

od: Cis moll.

H dur

od: Gis moll.

Detailed description: This musical score illustrates the D major scale and its relative minor, A minor, in both ascending and descending directions. The first system shows the D major scale (D, E, F#, G, A, B, C#, D) and the A minor scale (A, B, C, D, E, F, G, A). The second system shows the E major scale (E, F#, G#, A, B, C#, D#, E) and the C# minor scale (C#, D, E, F, G, A, B, C#). The third system shows the H major scale (H, A, B, C, D, E, F#, H) and the G# minor scale (G#, A, B, C, D, E, F, G#). The notation uses treble clefs and includes sharp signs for the necessary accidentals. The descending lines include double bar lines to indicate the sequence of notes. The final note of the descending G# minor scale is marked with an 'x'.

Fis dur.*Tonleitern.**Accorde.*

Two staves of music for the **Fis dur.** system. The upper staff contains a sequence of ascending and descending eighth notes. The lower staff contains a sequence of ascending and descending eighth notes, with a sharp sign (#) appearing before the final note of the first measure.

od: Dis moll**F dur.**

Two staves of music for the **F dur.** system. The upper staff contains a sequence of ascending and descending eighth notes. The lower staff contains a sequence of ascending and descending eighth notes, with a sharp sign (#) appearing before the final note of the first measure.

od: D moll.**B dur.**

Two staves of music for the **B dur.** system. The upper staff contains a sequence of ascending and descending eighth notes. The lower staff contains a sequence of ascending and descending eighth notes, with a sharp sign (#) appearing before the final note of the first measure.

od: G moll.**Es dur**

Two staves of music for the **Es dur** system. The upper staff contains a sequence of ascending and descending eighth notes. The lower staff contains a sequence of ascending and descending eighth notes, with a sharp sign (#) appearing before the final note of the first measure.

od: moll.

As dur.

Tonleitern.

Accorde.

57.

od: F moll.

Des dur.

od: B moll.

188. Exæpl: Erhöhung durch x ;

Erniedrigung durch b b

ist gleich =

ist gleich =

ist gleich =

ist gleich =

ist gleich =

ist gleich =

ist gleich =

ist gleich = 44:

189. Expl:

Des Knaben Muth.

Mein Arm wird stark und groß mein Muth, gib Va--ter-- mir ein
Schwert; verach--te nicht mein jun--ges--Blut; ich bin der Väter werth.

The musical notation for 'Des Knaben Muth.' consists of two staves. The first staff is in C major, 2/4 time, starting with a treble clef and a common time signature 'C'. It contains a melody of eighth and quarter notes. The second staff continues the melody, ending with a double bar line. The lyrics are written below the staves.

190. Expl:

Der Hauswirth am Morgen.

Heraus aus dem La--ger? der Hahn hat ge--kräht; schon singen die
Vö--gel und Morgenlüft weht. Seht wie uns so freundlich das Morgenroth
winkt und rings in den Bächen der Sonnenstrahl blinkt!

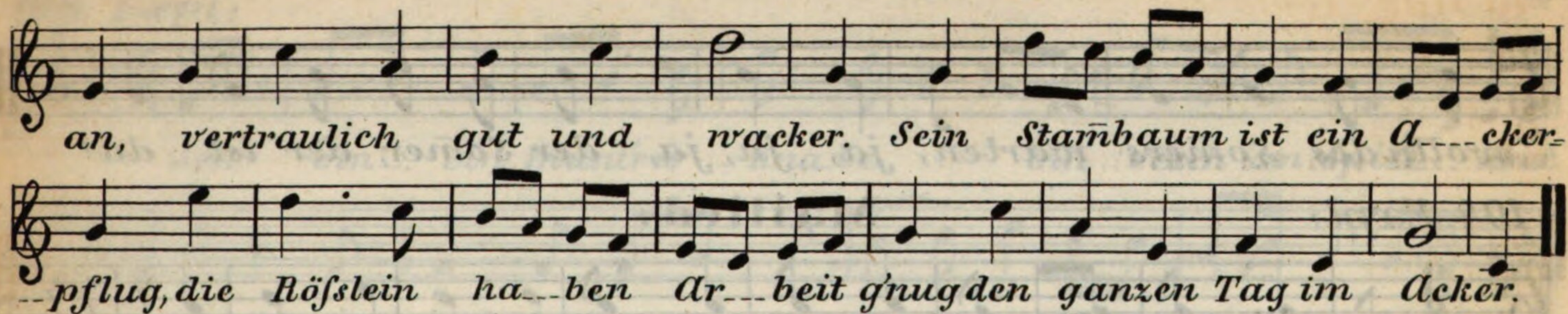
The musical notation for 'Der Hauswirth am Morgen.' consists of three staves. The first staff is in C major, 3/4 time, starting with a treble clef and a 3/4 time signature. It contains a melody of quarter and eighth notes. The second and third staves continue the melody, ending with a double bar line. The lyrics are written below the staves.

191. Expl:

Der Bauer.

Mein Va--ter ist ein Bauersman, man siehst ihm an den Augen

The musical notation for 'Der Bauer.' consists of a single staff. It is in C major, 2/4 time, starting with a treble clef and a 2/4 time signature. It contains a melody of quarter and eighth notes. The lyrics are written below the staff.



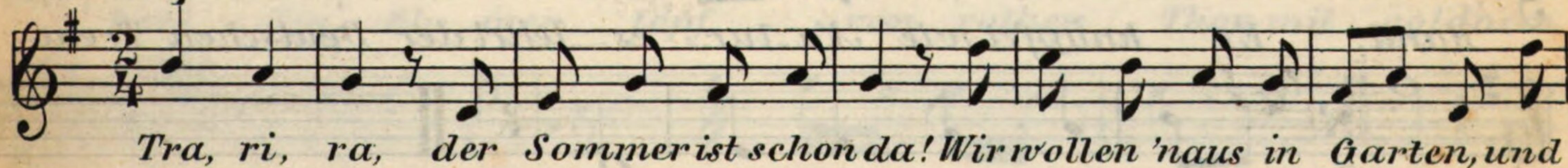
an, vertraulich gut und wacker. Sein Stammbaum ist ein Acker-
pflug, die Rösslein haben Arbeit gnug den ganzen Tag im Acker.

192. Exmpl:

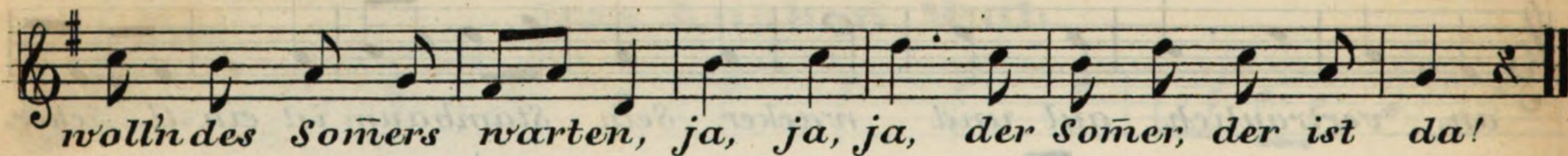
Der Aufschub.


Morgen, morgen nur nicht heute, sprechen immer träge Leute
morgen! heute will ich ruh'n; morgen jene Lehre fassen,
morgen diesen Fehler lassen, morgen dies und jenes thun.

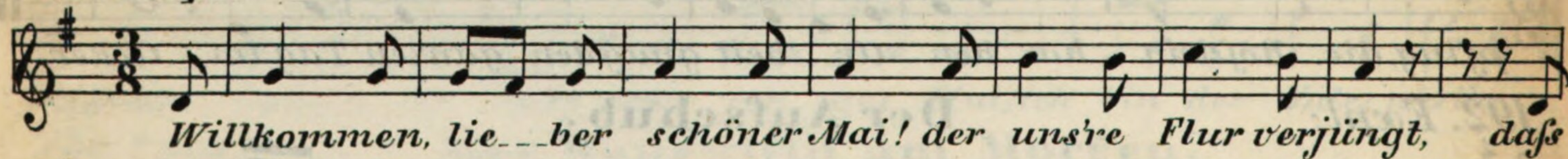
193. Exmpl:

Sommerlied.


Tra, ri, ra, der Sommer ist schon da! Wir wollen 'naus in Garten, und



194. Expl:

Mailed.**Der deutsche Gruss.**

195. Expl:



Der frohe Knabe.

67.

196. Expl:

Ich bin... ein munt'rer Kna-be bin reich an Spiel... und
Scherz, und rüh-re mich und ha---be da---bei---ein froh-es
Herz da---bei---ein froh-es Herz.

The musical notation is in G major (one sharp) and 6/8 time. It consists of three staves. The first staff contains the melody for the first line of the song. The second staff contains the melody for the second line. The third staff contains the melody for the third line, ending with a double bar line.

Der Pfeifenkopf.

197. Expl:

Gott grüßs euch Al...ter schmeckt das Pfeif-chen? Weist
her! Ein Blu-men...topf... von rothen Thon mit goldnem
Reif...chen! Was wollt ihr für...den Kopf?

The musical notation is in G major (one sharp) and 2/4 time. It consists of three staves. The first staff contains the melody for the first line of the song. The second staff contains the melody for the second line. The third staff contains the melody for the third line, ending with a double bar line.

198. Exmpl:

Der Spaziergang.

Kommt laßt uns gehn spa-zieren durch den viel grü-nen Wald! Die

Vög-lein mu-si-xi-ren, daßs Berg und Thal erschallt.

199. Exmpl:

Die Heuernte.

Wenn kühl der Morgen athmet gehn wir schon auf grü-ner

Au, mit blau be-glänzter Sens' und mähn die Wies' im blanken Thau. Wir

Mäher dal-de-ral-dei! Wir mähen Blumen u: Heu. Juh-

--- hei juhhei, juh-hei- juhhei wir mähen Blumen und Heu.

200. Exopl:

Der Hirtenknabe am Berge.

Ich bin vom Berg der Hir-tenknab, seh auf die Schlösser all her-
 ab Die Son- ne strahlt am ers- ten hier, am längsten
 wei- let sie- bei mir, ich bin der Knab vom Ber- ge.

201. Exopl:

Fischerlied.

Wer gleichet uns freudi- gen Fischern im Kahn? Wir
 wissen die schmeidigen Fi- sche zu fahn, wir sitzen und schweben ge-
 flügelten Laufs, wir tanzen und he- ben die Fü- se nicht auf.

202. Exmpl:

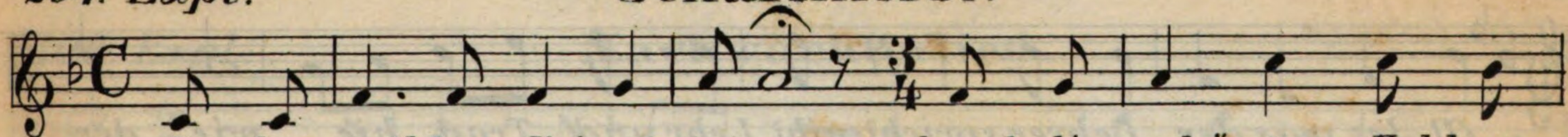
Die Wasserrose.

Es spielte ein Knäblein im blumi-gen Klee, am grünenden
Walde am bläuli-chen See, und sieh' in den Binsen des Ufers da
lacht die schönste See-ro-se in gol-de-ner Pracht.

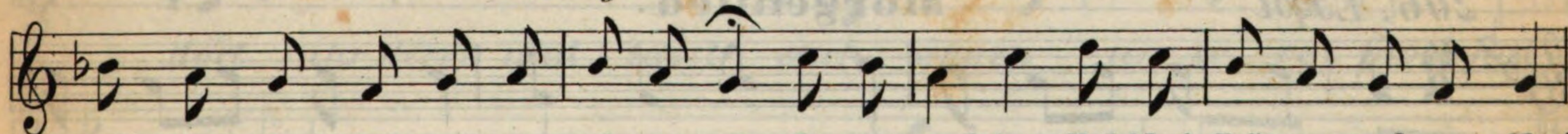
203. Exmpl:

Der Wolf und das Lamm.

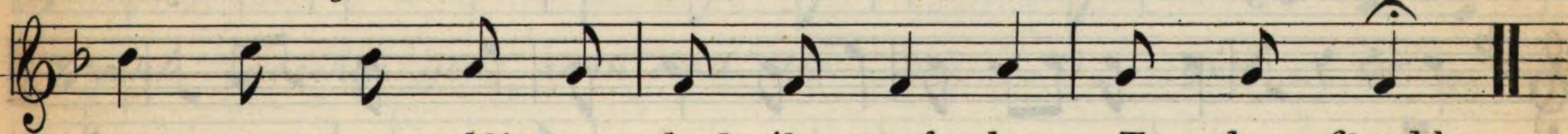
Ein Lämmlein trank vom Frischen aus ei-nem küh-len-
Da-kam aus den-Ge-büschchen ein Wolf und schlich ihm
Bach;
nach. So sprach er zu dem Lamme: was hab ich dir ge-than? Der
Strom ist voll vom Schlamme dass ich nicht sau-fen-kan.



In dem wilden Kriege=tanze brach die schönste Helden=---



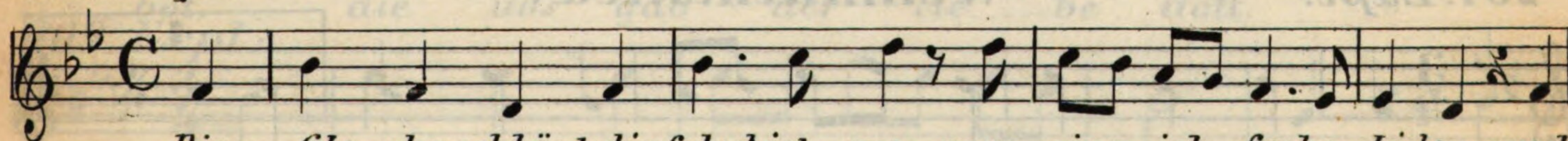
lanxe, Preussen, euer General. Lustig auf dem Feld bei Lützen sah er Frei=



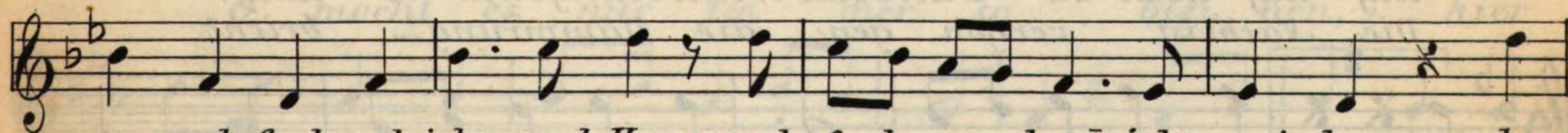
heitswaf= fen blitzen; doch ihn traf des To= des Strahl.

205. Exmpl:

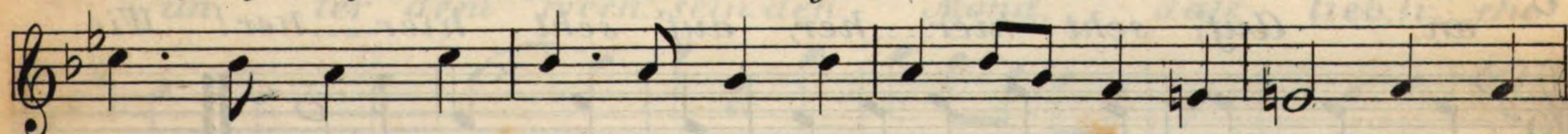
Freude und Vorsätze.



Die Glo=cke schlägt, die Schul ist aus, nun sing ich frohe Lieder, und



en=gel= froh geh ich nach Haus und froh=er= kam ich wieder; da



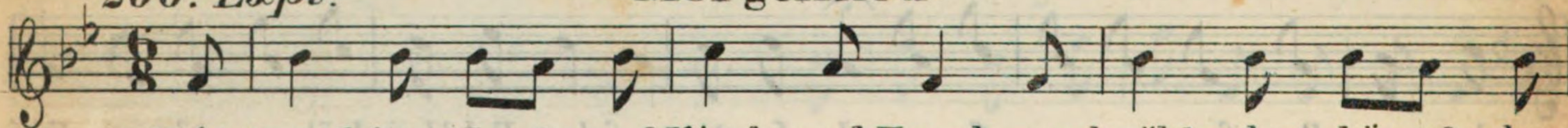
wird man ja im Kopf so leicht im Her=zen so zufried=den den



Alles, was der Lehrer spricht, gibt Lehr und Trost hie... wie... der.

206. Expl:

Morgenlied.



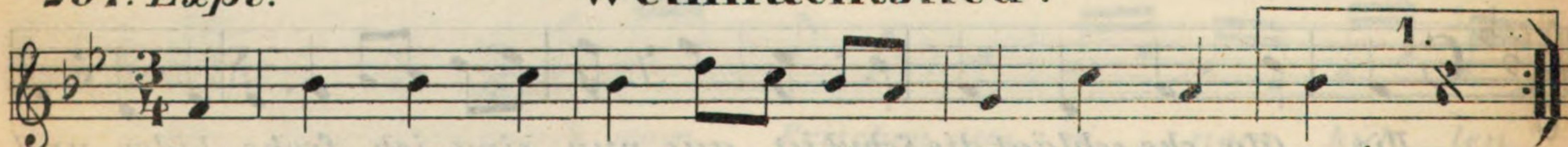
Frisch auf ihr Leut und Kind und Hund, es kräht schon längst der



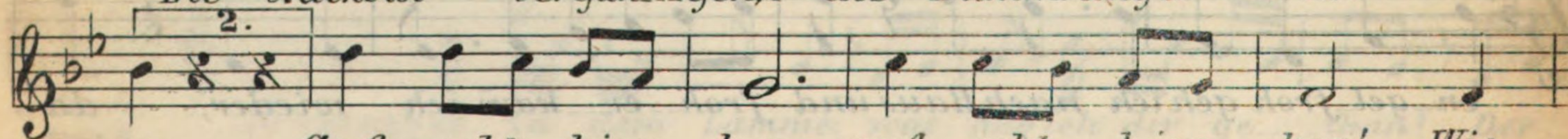
Hahn! Die Morgenstund hat Gold im Mund drumflugs euch an... gethan!

207. Expl:

Weihnachtslied.



*Auf auf doch ihr Bu... ben! Nicht schlaft mir so lang!
Die Nacht ist vergan... gen, die Dämmerung bricht*



an. Auf, seht hier... her, auf seht hier... her! Wie



glänzet das Sternchen, je... länger, je mehr.

208. Expl:

Nachwächterlied.



Hört ihr Herrn und lasst euch sagen un-se-re Glock hat
zehn geschla-gen; zehn sind der hei-li-gen Ge-
bot, die uns gab der lie-be Gott.

209. Expl:



O möcht es nur im-mer so-blei-ben, hier
un-ter dem wech-seln-den Mond, das lieb-li-che
Unschuld und Tu-gend die Her-zen der Kin-der bewahrt!

210. Exopl:

Die Blümchen.



Ein Blümchen lacht im Frühlingsthal umglänzt von Mor-gensonnen-
 strahl, ein Kind der Blüthenzeit; ist rosenroth und weiß u: blau, der schönste
 Schmelz verjüngter Au; sein Nam ist Ar-tigkeit.

211. Exopl:

Gott ist die Liebe.



Du bist die Lie-be gu-ter Gott, mir sagt es, was ich,
 schau, der Morgen-stern das Abend-roth, das Blümchen auf der
 Au, das Blümchen auf der Au!-

212. Exmpl:

Das böse Gewissen.



Der Bö-se fühlt nicht Ruh u. Rast, ihm schmeckt kein Lecker-bis-sen, wa-
 rum? ihn drückt Zentnerlast ein ängstendes Gewissen; es frisst ein
 Wurm an sei-ner Brust, er ist sich bö-ser That be-wusst.

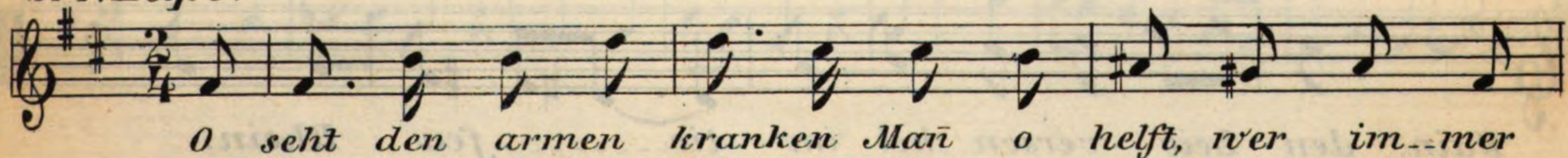
213. Exmpl:

Der schwere Traum.



Ich hab die Nacht geträu-met wohl ei-nen schweren Traum es
 wuchs in meinem Garten ein Ros-ma-ri-nenbaum.

214. Exmpl:



O seht den armen kranken Man o helf, wer im-mer



215. *Expl:* hel-fen kann! Gott sieht es an, Gott sieht es an!



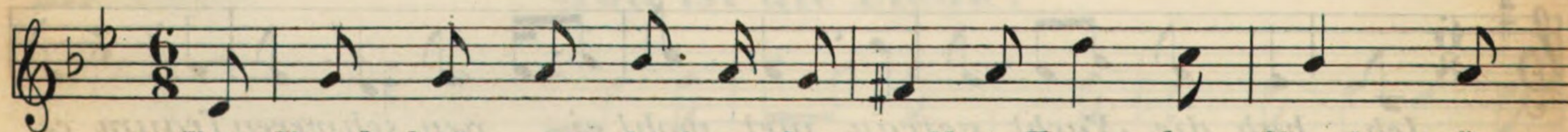
Hab viel Sorgen, hab viel Noth, und zu es-sen wenig.



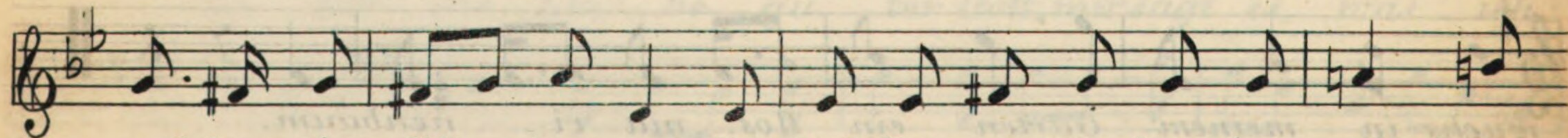
Gebt dem armen Konrad Brod, gebt ihm ei-nen Pfennig!

216. *Expl:*

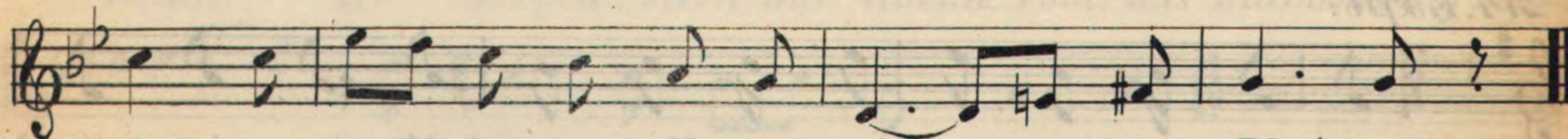
Der untreue Knecht.



Der Knecht hat er-stochen den edlen Hern, der Knecht wäre



sel-ber ein Rit-ter gern. Er hat ihn er-stochen im dunkeln

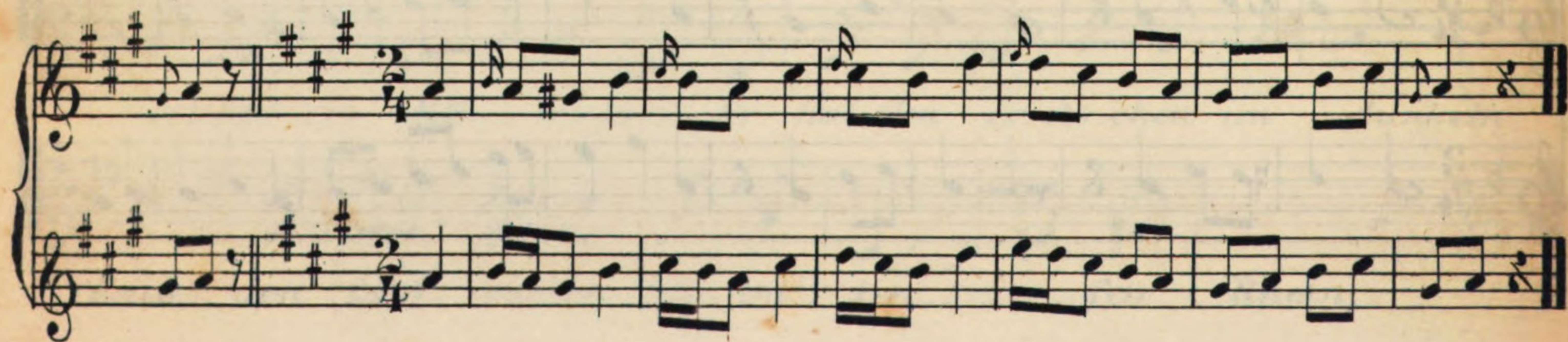
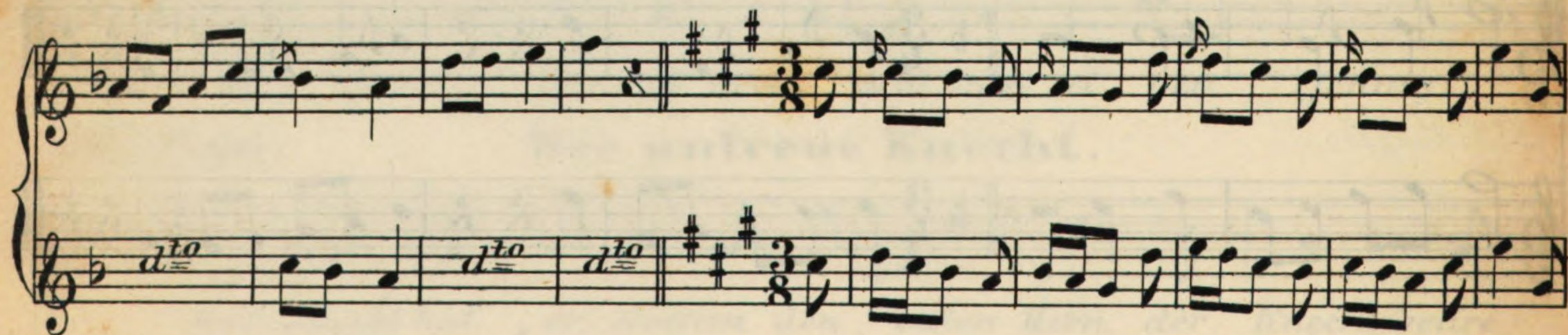
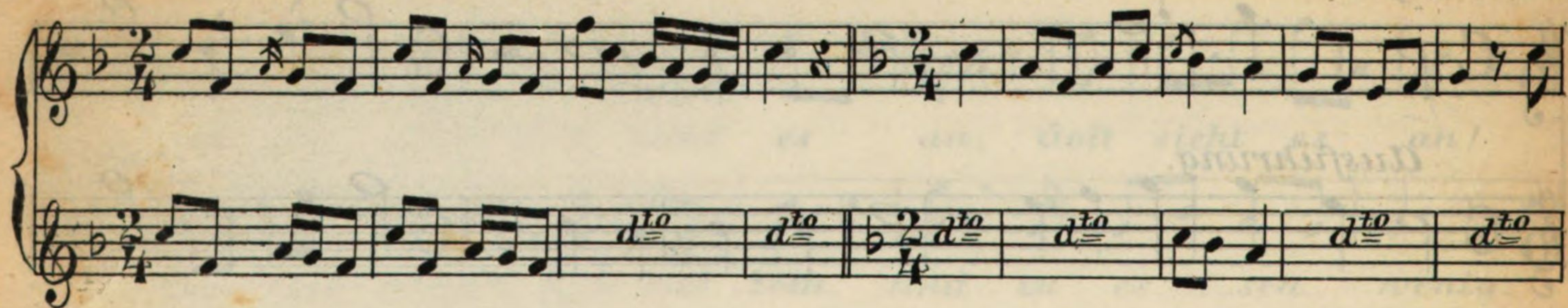


Hain, den Leib versen-ket im tie-fen Rhein.

217. Exmpl: **Vorschläge, und deren Ausführung.**

Ausführung.

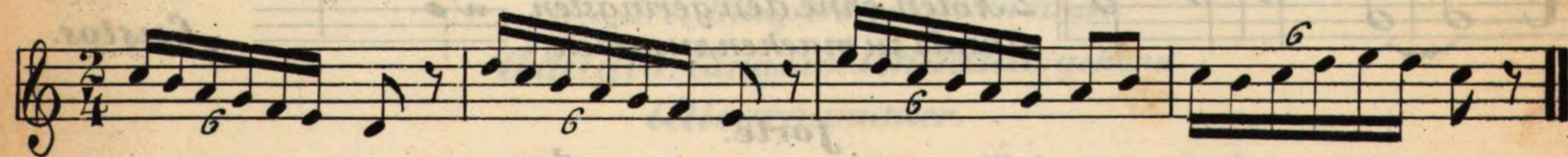
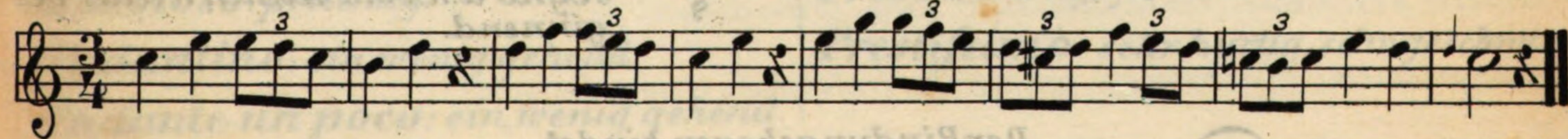
The musical score is written on aged paper and consists of two systems of staves. The first system contains two staves, and the second system contains three staves, all grouped by a large left brace. The notation is in common time (C) for the first system and 3/4 time for the second system. The key signature has one flat (B-flat). The first system shows a melodic line with various note values and rests. The second system continues the melody and includes some more complex rhythmic patterns. The handwriting is clear and professional, typical of 18th or 19th-century musical notation.



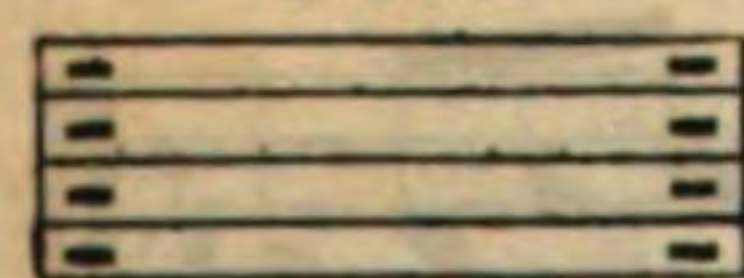
Triolen und Sextolen.

73.

218. Exapl:



Verschiedene Musikzeichen.



Dient zur Wiederholung eines
oder mehrerer Takte.



Zeigt die Wiederholung von dem
ersten Theile eines Stückes an.



Wird gesetzt, wenn auch der zweite
Theil zu wiederholen ist.



Schlusszeichen eines Stückes.



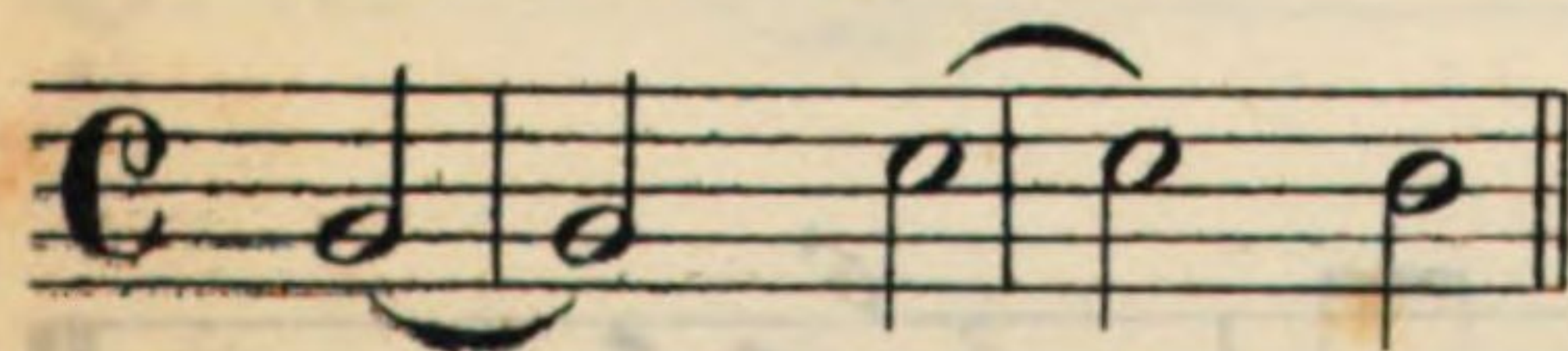
Ferma, Aushalter, Ruhezeichen. Über einer Note zeigt es die Ca-
denz an; über einer Pause zeigt es, daß ein wenig ausgehalten werden
müsse.



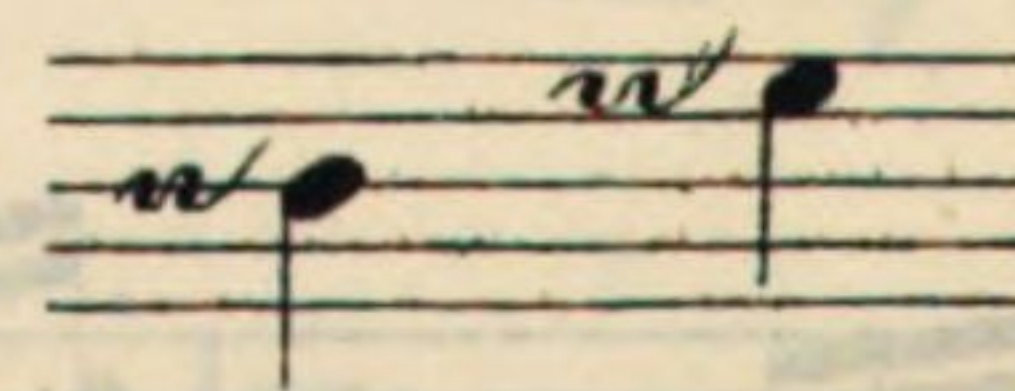
Steht das Wort **Fine** dabei, so zeigt
es den Schluß des Stückes an.



Wird Rückweiser genannt; gemei-
niglich steht noch dabei: *al*, *od*: *dal*
segno d. h. vom Zeichen wieder be-
ginnend.



Der Bindungsbogen bindet
2 Noten, ohne den geringsten
Absatz zu machen, zusammen.



Vorweiser,
Custos.



Vom Tempo.

Die Ordnung vom langsamsten bis zum geschwindesten **Tempo** ist fast allgemein nach dieser Stufenfolge angenommen: | nach Lasser: |

Adagio molto: sehr langsam.

Adagio „ langsam.

Grave „ ernsthaft.

Largo: gedehnt. **Lento**: langsam.

Larghetto: ein wenig gedehnt.

Maestoso: prächtig.

Andantino: ein wenig gehend.

Andante un poco: ein wenig gehend.

Andante = con moto: etwas mehr gehend.

Allegretto: ein wenig munter.

Allegro: munter.

Vivace: lebhaft.

Allegro assai: sehr munter.

Presto: hurtig, geschwind.

Prestissimo: sehr hurtig, sehr geschwind.

Die drei Hauptvorschriften sind:

Adagio: langsam. **Andante**: gehend.

Allegro: munter.

Sonstige Beifügungen zu obigen **Tempos** sind.

Un poco: ein wenig. **Non tanto**: nicht so sehr.

Non troppo: nicht zu viel. **Molto di molto**: viel.

Troppo, assai: sehr.

Die gewöhnlichsten Ausdrücke, um den Vortrag einzelner Stimmen zu bezeichnen sind:

Mexxa voce, Sotto voce: mit halber Stimme.

Crescendo, cresc: wachsend.

Decrescendo, decresc: abnehmend.

Forte, f. stark. Piu forte: stärker.

Rinforzando: verstärkend. **Sforz:** mit Gewalt.

Fortissimo. ff. fff. sehr stark.

Mexxo forte, mf. halb stark. Poco forte. pf. wenig stark.

Piano: schwach, leise, gelinde. **pp.** schwächer.

Poco piano: ein wenig schwach. **Tenuto:** ausgehalten.

Diminuendo, perpendosi: sich verlierend.

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SCHWAB
München
HMH:HMH:HMH

Welles, Johann

Leichtfaßliche Singschule, in welcher die möglichst frühzeitige Verbindung
des Taktes mit dem Gesange nach einer neuen, schnell zum Ziele führenden
Methode gelehrt wird für den Unterricht im regulären Gesange in Markt- und
Landschulen, sowie für den Privat-Unterricht bearbeitet
Bd.: 2

Kochel [1860]

4 Mus.th. 1697-2

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